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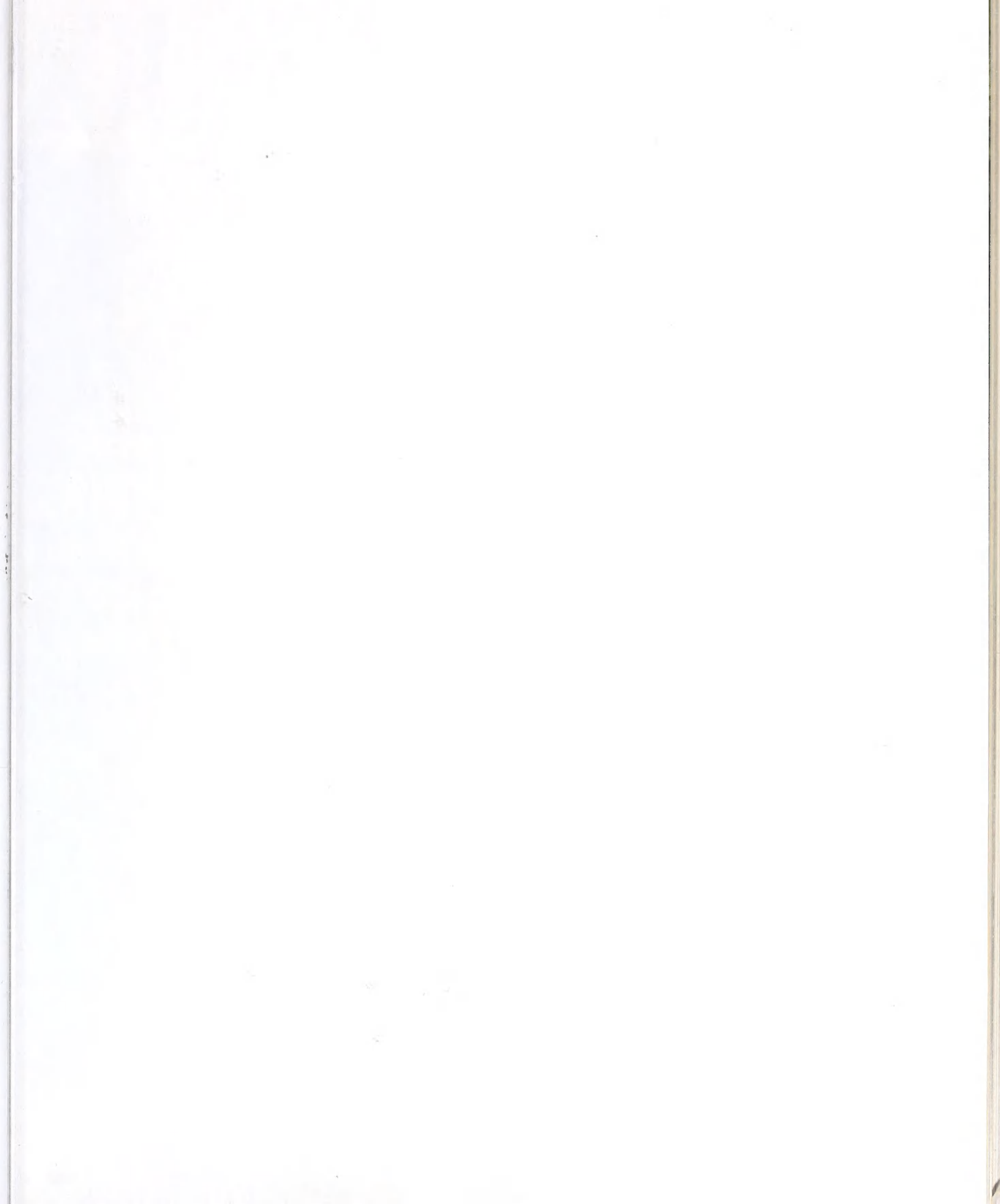
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# HOUSE BEAUTIFUL



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# HOUSE BEAUTIFUL

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### COVER PHOTOGRAPH

JoAnn Barwick, House Beautiful's editor, filled her Connecticut cottage garden with flowers and edibles to savor all summer long. For more, see pages 56 to 61. Photographer, William Seitz.



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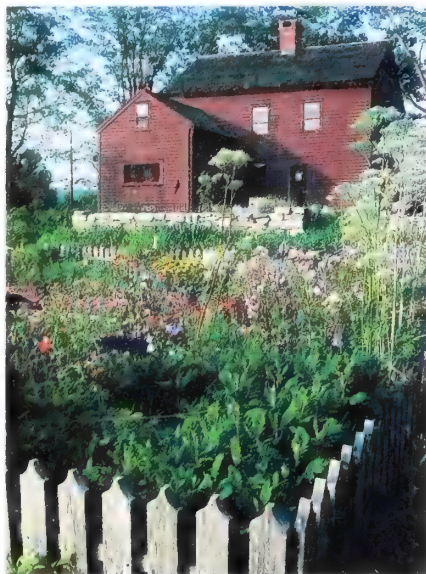
*Wicker by Henry Link*

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# THINKING ALOUD

AS I GLANCE OUT THE KITCHEN WINDOWS, BREAKFAST ON THE PATIO OR WALK TO THE BARN, THE SHEER GLADNESS OF THE GARDEN CATCHES MY EYE



As anyone who has ever attempted a garden knows, the payback for one's patient planning and chipped fingernails seems, finally, nothing short of a miracle. One sunny day, the satiny petals of the peony unfurl; the delphinium's blue outdoes the bluebird, and suddenly stiff backs and nursery bills are forgotten—or, at least, forgiven. Amid the joy even the simplest annual border or backyard plot can give us, there's little risk, I feel, in becoming overly proud of one's garden, because gardening by its very nature is humbling. It has a way of keeping you on your knees.

Since my own life became inextricably entwined with that of a 25-by 50-foot garden tucked inside a picket fence in Connecticut, every month has taken on new meaning. Even in darkest December, I have seed catalogs by my bed, fresh colors—and hope—in my heart. A February warm spell, cause for celebration in the city, makes me anxious for the apple buds in Connecticut. In April, arriving at our country house well after dark, my husband and I grab a flashlight and rush out to the garden, exulting under the cold stars in each brave tuft and sprout. And if it pours all one May weekend, how can I possibly complain when the lawn looks positively grateful?

All of this waiting and planning is mulch for our summertime pleasure, when at last the garden explodes in a fanfare of old-fashioned blossoms—which we share with you this month in Bounteous Cottage Garden. As I glance out the kitchen windows, breakfast on the patio or walk to the barn, the sheer gladness of the garden catches my eye, catches my breath. During these long July twilights, the light seems to tangle and linger there. I unlatch the gate and wade among bursts of Canterbury bells, pink-and-white foxgloves and towering stalks of lacy-white valerian. I go slowly, inhaling the cool fragrance that comes at day's end, gathering some stems of delphinium for the dinner table, snipping some fresh parsley for the salad, and count myself lucky indeed. If a garden is a collaboration between designing humans and nature, mine is even more a collaboration—between my own wildly exuberant dreams and the expertise of an earth-wise friend and advisor.

What I had always longed for was an abundant, romantic cottage garden, with the lushness of those I recall from my childhood. They had the slightly overblown look of plantings long established and let be, of harmonious colors coming on cue, like dancers. I have a photograph of my Norwegian grandmother in her laced-up shoes and gardening hat, standing against a tumble of foxgloves and lupines and lilies in her Minnesota garden. "Like that," I told my husband, "I want a garden like my grandmother's." But life took me to cities; I had my visions, but none of her green savvy.

When we acquired our lovely 1780 parsonage in Connecticut, it seemed my dream might come true after all. Behind the house was a wonderful beginning—a true colonial kitchen garden, full of historically accurate medicinal herbs and wildflowers, like feverfew, comfrey and tansy, that settlers brought from the Old World. Between the beds ran paths of natural fieldstones, whose color was echoed in the weathered gray picket fencing. A shapely feature was a dwarf crab-apple tree in the middle, where the paths intersected. But it wasn't my garden. Not yet.

That's when I met master plantsman Paul Sakren and discovered that he shared my passion for sweetly simple, old-time flower

varieties. He told me that the very species I most loved—foxglove, delphinium, single hollyhock—were also the ones the earliest inhabitants of our parsonage would have grown. I promptly overwhelmed him with all my thumb-worn clippings from garden magazines and catalogs. I literally dreamed flowers, and when we visited nurseries, I'd fall in love with something lavender and bushy or innocently white and want it—having, of course, no idea of its habits or even its name! Fortunately, Paul is not only highly knowledgeable but tactful, or he might have laughed me out of my garden. "Not that," he'd caution. "It's shade-loving and you have full sun." Or: "A dangerous plant; it takes over." I learned from Paul that the nostalgic flowers I loved tended not only to be more fragrant than showy new hybrids, but also hardier and more resistant to disease; and that gardeners all over the country today are seeking out and propagating these valuable old species.

And I met some volunteers. "No oranges or reds," I had insisted. But the wind didn't listen, and brought me a scattering of red corn poppies, like bright exclamation points among the blues and lavenders I was working toward. Daisies walked in, too; we liked their fresh faces and left them. And, of course, we made mistakes. The tall pink phlox I loved sulked with mildew; they wanted a more airy spot. Some of our raised beds hold vegetables, but after getting carried away with clambering cucumbers and overzealous zucchini, I've realized that I'm much happier with a delectable variety of tender salad greens.

For all our planning and drawings, our weeding and watering and cultivating, a garden, ultimately, has preferences of its own. This is the *earth* talking, it says, and refuses to bring up the forget-me-not seeds I scattered. Patience, it says; wait and watch. Then, with a nudge from the sun, it gives back abundantly. This July, I wish my grandmother could see our garden. ■

*JoAnn R. Barwick*

JOANN R. BARWICK  
EDITOR





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A HOT TOPIC AT DINNER PARTIES THIS YEAR.

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# STYLE BEAT

Editors SALLY CLARK,  
DARA CAPONIGRO



ROBERT KUEBLER



New England barns have a direct and spare look that intrigues designer Mark Osborn. His experiments in translating barn structures into other objects resulted in this birdcage (below). It might shelter a finch or canary, or just stand on its own as a pleasing object, \$384, by Joint Venture in Design, 800-627-5238.

JEFF McNAMARA



JEFF McNAMARA

Push back the top rail of this little chair (left) and it flips into a stepladder (right), becoming a handy piece for reaching high shelves in a kitchen or library. The design was inspired by a Danish pine chair which John Cordeau found in an antiques shop. Cordeau's adaptation is \$398, from Joint Venture in Design, 800-627-5238.

JEFF McNAMARA



## AL FRESCO DESIGNS

**H**ouse Beautiful's new book, *Outdoor Living & Gardens*, brings to life myriad ways of transforming the backyard into an enchanting outdoor room furnished with stone urns, old teak benches, flowering plants and languid pools. Whether you long for a gazebo hideaway, or a tiny city-garden oasis, you will find inventive ideas to adapt from the book's 250 photographs. Outdoor rooms, entrances, porches, patios, swimming pools and an array of garden styles provide inspiration for outdoor living. To order your copy (\$29.95), see coupon on page 88.

## ADVENTURES IN THE CARRIAGE TRADE

**A**round Palm Beach, anyone who takes their decorating seriously thinks The Summerhouse is the place to go. Owner Linda McGillicuddy (top left) has a tantalizing collection of home furnishings, including 19th-century English chintz quilts (top right), starting at about \$865; whimsical handmade hooked rugs, hanging on poles (above), are another specialty. Brochure: The Summerhouse, 319 Worth Ave., Palm Beach, FL 33480, 407-659-6036.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



## SET FOR SUMMER

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**C**reate a South Seas ambience with pungent colors and natural materials (left). Laure Japy plate, lushly painted with fruit, \$48, at Bergdorf Goodman, 212-753-7300. Carved coconut napkin ring, \$8.75, at Kalkin & Co., phone 201-670-8068; reed place mat, \$5, Frank McIntosh at Henri Bendel, 212-247-1100.

You can serve up a napkin at each place setting by tucking it into an individual flowerpot tied with raffia. A mossy coating gives this terra-cotta pot (right) extra charm, \$12, Lexington Gardens, 212-861-4390.



Not just your run-of-the-mill metal chair, this wrought-iron design (right) folds up, yet has a stylish look that makes it welcome as extra seating in the poshest dining room, \$225, by Un Jardin... En plus. Stores: 212-689-5542.



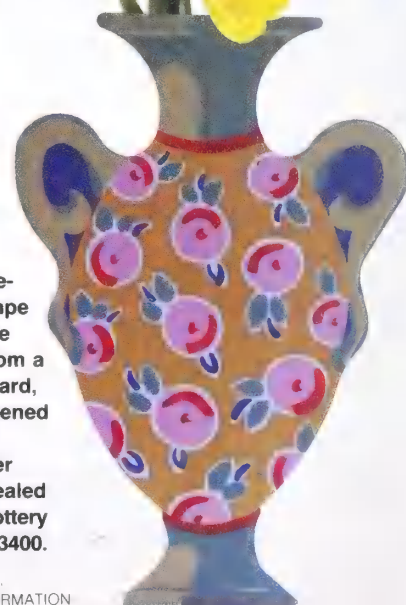
**T**he fringe on this circular purple place mat (left) gives it a giddy appeal that is just right for an al fresco luncheon, \$18, by Chateau X at Barneys New York, 212-929-9000.



Instead of a chair, pull up a bench (right) for dinner, then plump it up with oversized pillows. Batik fish printed pillows, \$50 each, by Chateau X at Portico, 212-941-7800. Antique bench, \$1,895, ABC, 212-473-3000.



**T**his single-face trompe l'oeil vase (right) is cut from a flat wooden board, then hand-screened with a colorful design. A flower holder is concealed at back, \$45, Pottery Barn, 415-421-3400.



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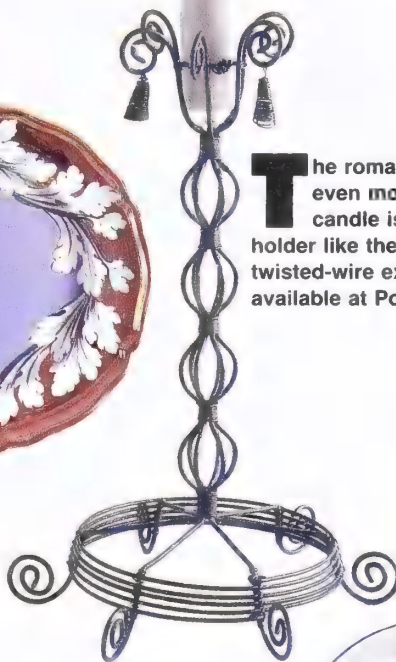
**S**haped like a ceramic ginger jar, this blue-and-white tea cozy (above) by Kaffe Fassett will keep the brew piping hot, \$30. For stores: Boston Warehouse Trading Corp., Dept. HB, 59 Davis Ave., Norwood, MA 02062.



The gold border and white leaves entwined around the edge of this hand-painted platter (above) would make a pretty frame for a cold terrine or poached salmon, \$295, by Brenda Taylor. At Bergdorf Goodman, 212-753-7300.



**I**nstead of flowers, concoct a centerpiece of fruit. To show off the vivid yellows, reds and greens of bananas, lemons and pineapples we liked the airy look of a two-tiered wire basket (left), \$195, FrenchWyres. For stores near you: 214-597-8322.



**T**he romantic glow of candlelight is even more appealing when the candle is placed in an unusual holder like the tasseled, curlicued, twisted-wire example (left), \$80, available at Portico, 212-941-7800.



The designs on these plates (left) are as delicate as porcelain, but the plates are unbreakable enameled metal. Clockwise from top: Blue Willow plate, \$15; Louise floral, \$15; plain plate with fly, \$12.50; Blue Willow mug, \$9. All by Bagatelle at La Ville Du Soleil, 415-434-0657.

Showing its metal, rosy copper (right) is a fresh look to bring to the table: Copper vase is a sleek vessel for showing off flowers, \$56; copper charger makes a striking service plate, \$40, both by Cose. For stores in your area: 312-787-0304. Copper bowl with shiny, reflective-mirror finish, \$90, by Fiocca Design, 216-253-8822; at Barneys New York, 212-929-9000. Blue mosaic candlesticks, \$80 each, Portico, 212-941-7800.



Various votives (left, from left): terra-cotta, \$6, Lexington Gardens, 212-861-4390; leaf-wrapped holder, \$28 set of four, Ballard, 404-351-5099; small glass votives, \$11.25, Zona, 212-925-6750; Citronella bucket, \$10, Gardener's Eden, 415-421-4242.

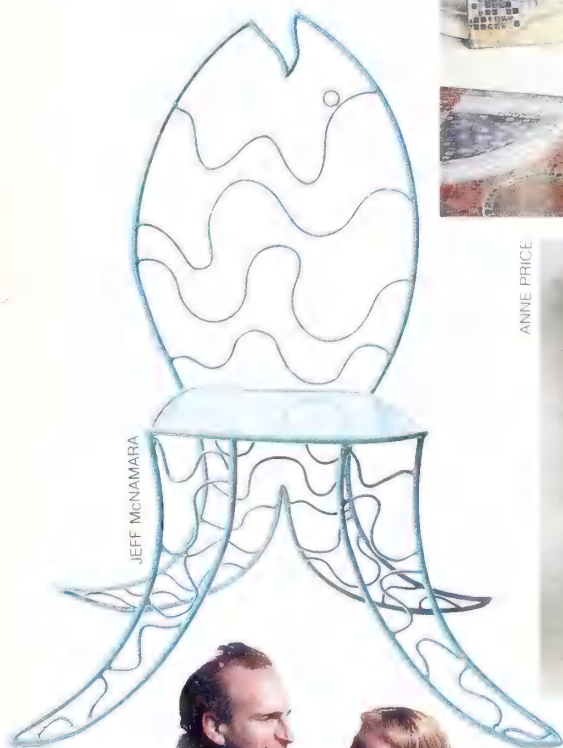
Editors KATIE RIDDER and DARA CAMONIGRO  
Photographer TOM McWILLIAM



**F**rom a downtown Manhattan atelier that is run like an old-world artisan's studio, Ornella Pisano and Cheryl Hazan (above right, from left), turn out furniture and accessories with exceptionally beautiful painted finishes. Mirror with faux-mosaic frame (right) is \$750; table (below right), \$1,500; and gilded pedestal, 37 inches high, \$525. All, Ercole designs at ABC, 212-473-3000.



ANNE PRICE



JEFF McNAMARA



**E**d Batcheller, 35, and Amy Hess, 33, (left) fabricate metal fantasy furniture based on canvases that she paints. "The creatures spill out of her paintings," says Batcheller. The couple's work includes tables, bookcases and decorative objects such as candelabra. Fish chair (above left) is \$700 plus shipping. For information and catalog, write: P.O. Box 478, Westhampton, NY 11977; 516-288-4154. ▶

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PRODUCT INFORMATION

## STYLE BEAT

### A NEW GENERATION OF ARTISANS CREATES DISTINCTIVE FURNITURE

**E**xceptional wood craftsmanship distinguishes the furniture of New Orleans designer Christopher Maier, 34, (below) who carved the lion legs and the woven-reedlike relief panel of this Egyptian-inspired coffee table, \$3,500. Maier does commissions as well as his own designs, which run from small tables starting at \$1,500, to cabinets, \$5,000 and up. Information: 504-586-9079.



ANDREW BOYD

**S**purred on by his sculptor father, who taught him to weld, Mark Griffis (below) designed his first furniture at age 13. Now 35, Griffis creates wrought-iron furnishings that combine a sure sense of line with a dash of wit. Below, from left: small side table, \$275; chairs, \$325 each; coat rack, \$385. A catalog is available for \$2: Griffis Studios, 30 Essex St., Buffalo, NY 14213; 716-886-3616.



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## STYLE BEAT

**N**ew from the fabric and furniture firm of Brunswick & Fils: custom-made slipcover for Brunswick's upholstery. The Brunswick Provincial armchair (below), wears a slipcover in new "La Romsey" chintz. Write Brunswick & Fils, 75 Virginia Rd., N. White Plains, NY 10603.



**B**ecause their Hudson River Valley antiques shop occupies an old church, Gary DiMauro and Michael Belanger (right) named their concern J.S. Clark, after the first rector. In the 1850s Italianate church, the dealers display 19th-century American antiques—travel photographs, (\$150 to \$350); the New Hampshire settee (above), \$1,800. J.S. Clark (by appointment), 17 North Rd., Tivoli, NY, 914-575-5671.



**W**hen it comes to doting on animals, no one compares with the English, whose weakness for furry creatures reached its full expression during the 19th century. Paul Stagg, a contemporary English artist, captures the charm of the naïve animal portrait in his studies of cats and dogs (above), from \$1,750 to \$2,500. Stephanie Hoppen Gallery, 301 East 52 St., New York, NY 10021, 212-753-0175.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



STEVE TAGUE

**T**homas Schwenke (above), a specialist in American 18th-century antiques, has launched his own collection of American Federal reproductions, which includes sideboards, dining tables and chairs. Two stellar examples: the Boston inlaid chair (above right), \$2,390; the inaugural armchair (above left), \$3,370, a copy of one of the chairs used at George Washington's inauguration. Catalog, \$12: Thomas Schwenke, Inc., 300 Danbury Rd. (Rt. 7), Wilton, CT 06897, 800-FED-FURN. ■



**I**n 1790, the King of Denmark commissioned a flower-painted dinner service. The result was Flora Danica porcelain (below) which is still produced. For the 200th anniversary, New York City's Cooper-Hewitt Museum presents "Flora Danica and the Heritage of Danish Porcelain," through September 2.



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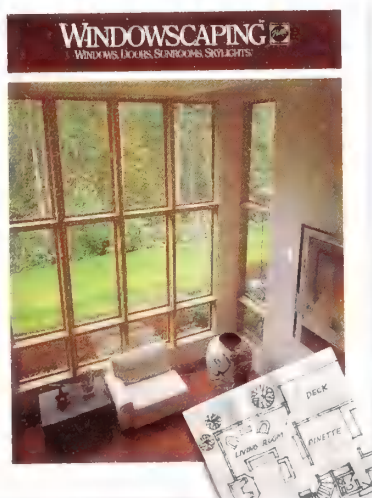
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● Grass-roots tip: For a thicker, greener lawn without pesticides, set the mower at three and a half to four inches. Longer grass will shade out weeds such as crabgrass.

● Occasional use of an aerator to jab holes in the turf will improve it by allowing air, food and water to penetrate more easily. Some people aerate by walking on their lawn in golf shoes.

● Let the clover on your lawn grow; its roots have tiny nodules that make the nitrogen in soil available to nourish grass naturally.

● Use boiling water, not chemicals, to kill weeds that grow between the bricks or stones on pathways and terraces, as well as in cracks in sidewalks and driveways.

● July is the last summer month for fertilizing annual and perennial flower beds except for fall-blooming chrysanthemums, which should still be fertilized. Two good organic fertilizers are Espoma and Milorganite, both of which are sold at most nurseries.

● To monitor the kind of insects you have in your garden, use yellow sticky strips, which act like fly-paper to trap insects. If insecticides are needed, use a short-lived, biodegradable one like rotenone, pyrethrum or sabidilla dust. Both the sticky strips and biodegradable insecticides can be found at nurseries and you can inquire at the following mail order sources: Gardener's Supply, 128 Intervale Rd., Burlington VT 05401; Earlee, Inc., 2002 Highway 62, Jeffersonville, IN 47130; Ringer Corp., 9959 Valley View Rd., Eden Prairie, MN 55344.

● Give houseplants a fresh-air summer by moving them outside. Transfer them from plastic pots to breathable clay ones (above). These embossed terra-cotta pots (below) are attractive choices, \$38 each, from Smith & Hawken, 800-777-4556. ■

*Contributing Editor WENDY BENCHLEY*



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## A CHILD'S GARDEN

A LOVE FOR  
GARDENING CAN BE  
INSTILLED IN A  
TODDLER AND THE  
PLEASURE WILL LAST  
A LIFETIME

By ELAINE KANELOS WHALEN

A year ago, I watched a friend's four-year-old son drop his spade and race from the garden to the house, reappearing moments later with three pieces of pink bubble gum. My friend dutifully dug a furrow and watched as each piece was carefully laid alongside the rows of sunflower and zinnia seeds they had already planted. The bubble gum "seeds" never sprouted, but her son's delight in gardening did because the sunflowers and zinnias did not let David down. They grew, and presented him with a summer of warm, lazy days watching Crayola-colored flowers bloom, not to mention harvesting crisp carrots from the nearby vegetable bed.

The magic of hard, dry seeds turning into living plants resplendent with bright flowers or tasty things to eat is wondrous to children. And a garden's scale is just right for little boys and girls, allowing plants to become intimate familiars. Setting aside a small patch for your children, or simply adding plants to your border that appeal to small eyes and noses, can develop a lifetime love for gardening. A mix of annuals and perennials lets children enjoy plants that flower profusely throughout the summer as well as those that appear year after year and become beloved old friends. Add a few herbs and vegetables and your children will garner an even wider variety of experiences.

Friends and visitors to our house are regularly cajoled into a garden tour by my daughters. At five and two years old, they amaze me with how well they know each plant. It is a knowledge I am certain is born of love. They place a grown-up's hands on soft, shimmery balls of artemisia, and urge them to pet the woolly leaves of lamb's ears. Delighted by the surprised looks they receive, they bend the stems of false dragon-



Caring for a bed of flowers is a grown-up job that children love to share, as two young San Franciscans demonstrate here.

head into unlikely positions that the plant will magically hold for an hour or more.

Children are also entranced by fanciful garden stories. Tales of wood nymphs dancing at midnight beneath the papery orange Chinese lanterns, or sipping dew from the leafy cups of lady's-mantle at dawn are easy to weave. I tell them that Dicentra's dangling red flowers are the "bleeding hearts" of sad little fairies that children did not believe in. And I let them fall asleep in the spring "listening" to bedside bouquets of lily-of-the-valley, hoping they can hear the little white bells ringing as they drift into their dreams.

Our garden is a miniature fragrance orchard, planted with lemon verbenas, mint and lots of scented geraniums. When she was only 18 months old, my daughter Tess would crush their leaves in her chubby hand and plunge her face into the plants as she inhaled the scents her efforts had released: cinnamon, apricot, strawberry, rose, apple, nutmeg—whatever had appealed to our noses on the spring morning we visited the nursery.

They also harvest chives, parsley, sage and thyme for summer suppers. Haley has even set off her slicker and hat to clip a handful of herbs in the middle of a summer rain. She

is proud that she knows which is the chive and which the parsley. We grow softly-mounding nasturtium, tall pot marigolds and violas, and their flowers are tossed into salads, or strewn on top of ice cream and strawberry shortcake. Although I teach the children which plants can be eaten, I exclude all poisonous plants from their garden. Foxglove and other beautiful, but poisonous, flowers are planted deep in the rear of a faraway bed.

Vegetables are also part of the garden. We don't grow a bumper crop; a few serve to keep the children's interest without becoming a burden. The first time she saw a tomato ripen in our garden, four-year-old Haley washed and polished her treasure to a majestic sheen. At dinner that evening, it sat on its own plate and she carefully sliced it into quarters, presenting it with all the pomp of a Japanese tea ceremony. Radishes, which bolt from seed to harvest in a few short weeks, are an essential vegetable for us. Like carrots, they are a surprise package that only reveals its crunchy treat after being pulled from the earth.

This year we are planting miniature pumpkins and decorative gourds, including ivory "dinosaur eggs" that sound like too

(Continued on page 27)





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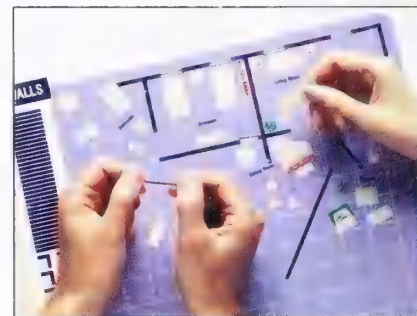
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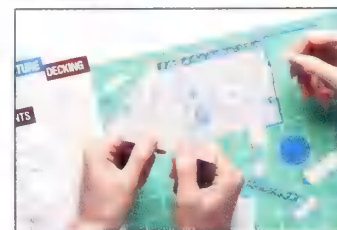
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## A CHILD'S GARDEN

Continued from page 24

much fun to pass up. I am sure the girls will know if ours belong to a pterodactyl or tyrannosaurus. And, of course, the garden is never complete without the giant sunflowers that nod their seed-heavy heads over ours.

I encourage Haley and Tess to help with the planting. Naturally, older children can do more than preschoolers, who are usually interested only in the first few rows planted. Each of my girls has a small basket and a pair of safety scissors for harvesting. Some days the bright pansies, violas and snapdragons call to them; other days the vegetables attract their attention. Our harvests are not big, but every flower finds its way into a vase and every vegetable onto a plate. For the sake of my own gardening equipment, each child has a small-sized hand trowel and digging fork, as well as traditional green Wellington boots kept outside the door.

Watering is a summer-long responsibility. My daughters wear their bathing suits when the weather permits, and the chore often becomes a free-for-all soaking. If a plant begins to wither with neglect, the children inevitably come to its rescue. They usually develop a special attachment to their "sick" plant, and learn that if they care for their garden it will reward them a thousand-fold as it comes to life.

Even on cold January days, when the garden is under a blanket of snow, we pull out the seed catalogs and talk about the garden and spring—what we will plant that is new, and what is waiting under the snow that is a dear old regular. We look forward to it all with a real anticipation.

A child's garden need not be large to be special. With your help it can be a place he or she will come to summer after summer and always find something new, whether bending down to rub a cheek against the soft artemisia or running a hand thorough the verbenas. Tucked among the glossy leaves and flower heads are summer daydreams, glorious discoveries and stories, both tall ones and true. As Robert Louis Stevenson recalled of his childhood garden,

*All the names I know from nurse:  
Gardener's garters, Shepherd's purse,  
Bachelor's buttons, Lady's smock.  
And the Lady Hollyhock.*

*Fair are grown-up people's trees,  
But the fairest woods are these;  
Where, if I were not so tall,  
I should live for good and all.*

(Continued on page 28)

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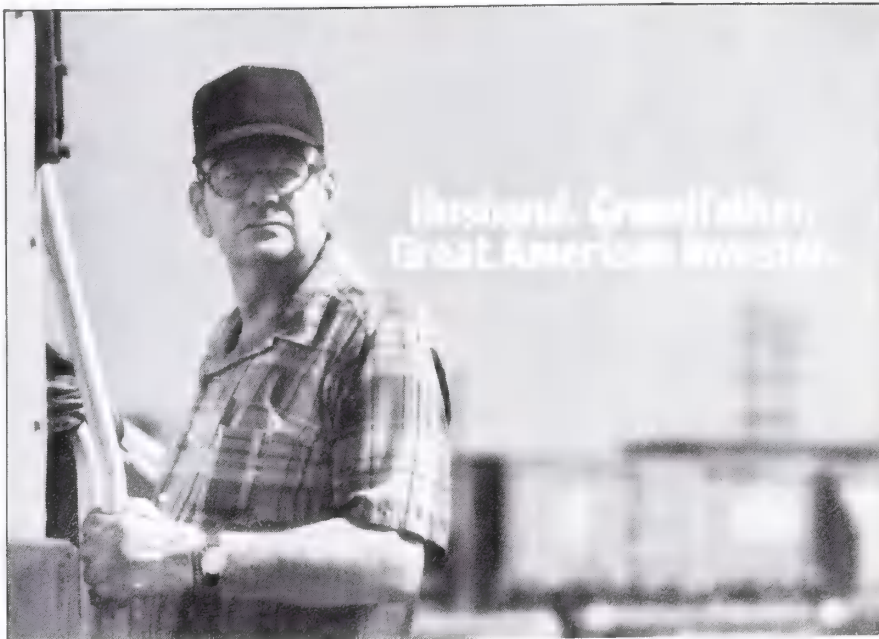
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## A CHILD'S GARDEN

Continued from page 27

### TWENTY-FIVE PLANTS FOR CHILDREN

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Bleeding Heart (*Dicentra*)  
Lady's-Mantle (*Alchemilla vulgaris*)  
Dollar Plant (*Lunaria*)  
Chinese-Lantern (*Physalis alkekengi*)

#### Annuals

Pansies, Violas  
Zinnias  
Snapdragons  
Sweet Peas

#### Edible Herbs

Lemon Verbena  
Scented Geranium  
Chives  
Parsley  
Sage  
Mint  
Nasturtium (*Tropaeolum majus*)  
Pot Marigold (*Calendula officinalis*)

#### Vegetables

Tomatoes  
Radishes  
Carrots  
Mini pumpkins  
Decorative gourds

### SOURCES

The following companies have developed specific offerings for children's gardens which include many of those discussed in this article:

#### Seeds

Shepherd's Garden Seeds  
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#### Annual and Perennial Plants

Heritage Gardens  
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#### Children's Garden Tools

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Elaine Kanelos Whalen is a free-lance writer and gardening enthusiast who reports that her planting beds now fill the entire yard. ■



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# LIFE-SIZE CANVASES

THE HOUSES OF  
PAINTERS AND  
SCULPTORS ARE VITAL  
LESSONS IN CREATIVE  
DECORATING

By ELEANOR BERMAN

In 1898 a reporter asked sculptor Daniel Chester French about his country house in Stockbridge, Mass. French simply replied, "That is heaven." French spent his life shaping lumps of clay and blocks of marble (he is best known for the statue of Abraham Lincoln at the Lincoln Memorial in Washington) and he could not resist shaping his own house, studio and garden to fit his personal vision of paradise.

It is not surprising that painters and sculptors who devote their lives to the visual arts would treat their own houses as works in progress, experimenting fearlessly with architecture, color and decoration, constantly changing rooms and exteriors until they are just right. Unconcerned about the fashions of the day and unafraid to exhibit unconventional tastes, they approach their houses boldly, in unexpected ways, often spending years on decorating and remodeling.

Augustus Saint-Gaudens, for example, whose New Hampshire house is described below, spent 22 years designing porches and piazzas and planting gardens. Evelyn and Frederic Bartlett, owners of a Florida estate that is a fascinating place to visit, decorated their walls, ceilings and floors with fanciful interpretations of the world around them. And visitors to Mexico City are dazzled by Frida Kahlo's house, now a museum, where Mexican colors and folk art are used in new and exciting ways.

The French, Saint-Gaudens, Bartlett and Kahlo houses are open to the public. A visit to any one of them will give you a glimpse into the workings of an artistic mind and inspire your decorating for years to come.

## A Sculptor Transforms His New Hampshire Estate

A friend of Daniel Chester French and a leading sculptor of the late 19th century, Augustus Saint-Gaudens worked on his New



Frida Kahlo, one of Mexico's most famous painters, decorated her house (above) inside and outside with the vivid colors of traditional Mexican folk art.



Seashells are a recurring theme in the Florida house of Evelyn and Frederic Bartlett, from chairs in the drawing room (above left) to walls inlaid with shells (above right).



Hampshire estate from 1885, the year he moved there, until his death in 1907. His son, Homer, wrote, "There was hardly a week during the 22 years my father spent at this place that he did not have something rebuilt or reggraded—to his intense enjoyment."

When Saint-Gaudens first came to Cornish, N.H. he was 37, and his years as a struggling artist were behind him. Following the unveiling of his monument of Admiral Farragut in New York City in 1881, Saint-Gaudens was widely acclaimed.

He bought the estate (Aspet was its name) because of its panoramic views of the Connecticut River, Mt. Ascutney and the Green Mountains of Vermont, but he disliked the house, an inn in the 18th century. The artist wasted no time remaking it to suit his classical tastes. The front porch and steps were removed and replaced by open terraces and

porches to encompass the views on all sides. An Ionic colonnade went up along the spacious west porch, more columns were added to the south piazza and Greek Revival-style fences of painted white pine were installed along the edge of the terraces.

Saint Gaudens's favorite building was his Little Studio, originally a barn which was remodeled in 1903-4 by architect George Fletcher Babb. A new 60-foot piazza on the south side had a columned pergola covered with luxuriant grape vines. Cast plaster sections of the Elgin marbles from the Parthenon were incorporated into the upper wall of the pergola as a frieze, and the stucco wall below was painted Pompeiian red.

It is understandable that a sculptor like Saint-Gaudens would be fascinated by the play of sunlight through grapevines or by the

(Continued on page 32)



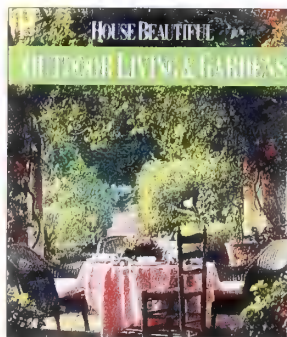


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## LIFE-SIZE CANVASES

*Continued from page 30*

shadows of monumentally-scaled Ionic columns, but he seemed equally enamored of color. The Parthenon frieze was tinted three times before Saint-Gaudens obtained the result he wanted, and he experimented for four years before he was satisfied with the color of the pergola wall.

All the rooms have been restored by the National Park Service according to carefully documented paint samples, letters, inventories and pre-1907 photographs. The walls downstairs are covered with grass matting, a reproduction of the material Saint-Gaudens brought from Paris around 1894. The golden hue of the walls together with antique tapestries, Oriental rugs, Japanese prints, peach lampshades and rosy silk window curtains (a shade a neighbor described as "evening-sky peach bloom") give a warm, exotic feel to the rooms, much like the Japanese paintings Saint-Gaudens admired. (For information, call 603-675-2175.)

### The Berkshire Retreat of Daniel Chester French

Daniel Chester French bought a farmhouse with glorious views of the Berkshire Hills and, like Saint-Gaudens, he soon set about changing both house and grounds. French asked Henry Bacon, an architect with whom he later collaborated on the Lincoln Memorial, to help him build a studio. Two years later, Bacon designed a Colonial Revival house to replace the original farmhouse.

Many details of the house reveal French's love of classical grandeur, but they also reveal his fondness for simple, rural American buildings. In the study, for example, the fireplace surround was part of the original farmhouse. The parlor is an exact replica of the plain parlor in French's grandfather's house in Chester, New Hampshire—a place French had loved as a child.

The architecture of Chesterwood may seem modest and almost rural but the decorating is not. A beautiful Biedermeier secretary dominates the tiny study, and the wallpaper in the front hall, chosen by French for the forest scenes in rich shades of green and blue, looks like an ancient tapestry. French himself designed the unusual corn motif capitals on the columns in the hall.

Columns are also found in French's studio, these Ionic in style. The reception room of the lofty studio reflects French's love of grandeur and is filled with pieces linked only by his fondness for them—Chippendale, Directoire, Empire and Italian furniture, a bear-skin rug, a Chinese lantern. It was here that the French family and friends gathered for charades, dances and the popular turn-of-the-century home theatricals called "tableaux vivants."

French began the installation of the garden adjoining the studio even before the building was completed. His invention, a railroad flatbed on a 50-foot track, enabled him to wheel large pieces out through 22-foot doors to the daylight. His last work, *Andromeda*, remains on the flatbed. (For more information, call 413-298-3579.)

### In Ft. Lauderdale: An Interpretation of a Plantation House

Though their names are not famous outside artistic circles, Evelyn and Frederic Bartlett were accomplished artists as well as noted collectors. Frederic Bartlett donated his fine collection of Postimpressionist paintings to the Art Institute of Chicago, and his own murals can be seen in Chicago at the University Club and the Second and Fourth Presbyterian Churches. Paintings by Evelyn and Frederic are displayed at Bonnet House, their 35-acre winter estate in Fort Lauderdale, Florida, now under the aegis of the Florida Trust for Historic Preservation.

Named for a local aquatic flower called the bonnet lily, the house, begun in 1920, was Frederic Bartlett's original interpretation of a plantation house. Verandas and loggias border the drawing and dining rooms, and a covered balcony wraps around the second floor. From the cast-concrete fish in the courtyard to the seashells that form borders and wall patterns, the house is a celebration of its locale. The Bartletts used only indigenous materials—Florida cypress for the roof supports, Dade County pine for details, and coral rock for walkways.

Concrete blocks for exterior and interior walls are among the most innovative elements of the house. Bartlett tinted them different colors in some rooms but left them in their natural state in the studio. They created an interestingly avant-garde industrial background for paintings. He created the most startling contrast to the concrete by framing a doorway with gilded Baroque columns.

Throughout the house the Bartletts marbleized floors and walls and painted trompe l'oeil designs. Shell motifs show up everywhere—in chairs shaped like shells in the drawing room, in window cornices and in a shell museum where the Bartletts installed their collection. In this room, shells form elaborate border and wall decorations. (For more information, call 305-563-5393.)

### A Shrine To Mexican Folk Art

Outer walls of startling deep blue trimmed with rust red and a patio filled with Mexican folk art clearly mark as, one of a kind, the Mexico City house of Frida Kahlo, Latin America's most celebrated female painter. Kahlo, who gloried in her Mexican heritage, derived much of her painting style from simple peasant art, and she decorated her rooms with the folk art of her people long before

these objects became fashionable. To this day, 40 years after her death, the house glows with her strong spirit and love for life.

Kahlo's somewhat surrealistic paintings, particularly her many self-portraits, are the work of a strikingly attractive woman who suffered from the effects of polio and a series of accidents that required more than 30 operations and left her bedridden or in a wheelchair for much of her life. The pain and sorrow show, but her bold colors express a vitality that no misfortune could dim.

Kahlo married the famous Mexican painter Diego Rivera when she was 22, and they lived in the house her father had built around the turn of the century. Here they entertained artist friends as well as Leon Trotsky and other political figures. (Both Kahlo and Rivera were dedicated communists.)

Kahlo's house reveals her interest in color as much as her paintings do. The dining room is vibrant with bright green woodwork, a lavender table and shiny yellow display racks showing off pottery from Tlaquepaque and ceramic animals from Ometepe. Paintings are everywhere, folk carvings stand against one wall, and another wall displays masks from Michoacán. As in peasant houses, the floor is painted with a bright yellow insect-repellent paint.

Kahlo's vivid kitchen includes traditional tiles of clear blue, yellow and white and painted yellow furniture with rush seats trimmed in red and green. Big earthen crocks and painted pottery line the counter. A collection of the miniature pots found in typical Mexican kitchens has been whimsically used here to spell "Frida" and "Diego" and to form the outline of a pair of doves tying a lover's knot.

In 1946, Rivera built a new studio and bedroom wing out of the local lava rock for Kahlo, whose illnesses worsened. *Azul añil*, the matte blue paint found throughout the house, forms the lower border of the walls. It is traditionally used in Mexican houses to ward off evil spirits. Kahlo's four-poster bed was fitted with a mirror so that she could paint self-portraits. One of the stiff corsets she had to wear remains on the bed. Hand-painted in bright designs, it reveals her frailty and her indomitable spirit.

When Kahlo died at 47, Rivera donated her home to the Mexican people as a memorial. It serves as a museum for over 50 of her paintings as well as for work by Rivera and their many artist friends. It is also a testament to Frida Kahlo's love of Mexican folk art, an appreciation she inspired in many of today's collectors. (For more information, call 905-554-5999.) ■

*Eleanor Berman is the author of three Away for the Weekend guides. Her latest book, Traveling On Your Own, was published in June by Clarkson-Potter.*





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A London antiques dealer knew just how far to go when upgrading a dull little villa

**J**ust outside Arundel is a village we think of as typically English, full of 17th-century thatched cottages and Georgian manors. But Charles Beresford-Clark's house was not one of those. "It was a very ordinary, dull little villa built around 1912," says the London antiques dealer and interior designer (right). "And someone had tacked a lean-to on the front that was just hideous. But I could see behind the lean-to to the doll's house beyond and knew I could make something irresistible—a silk purse out of a sow's ear."

A silk purse to Beresford-Clark didn't mean anything grand or fancy. "One must always consider what is suitable to the house," he says, but he knew it would be appropriate to add a tiny vestibule (called a porch in England) with a Gothic-style door and also to install new window sash with Gothic arches.

Finding a greenhouse was not so easy, however. "I needed a simple one in sympathy with the house," says Beresford-Clark, "but most prefabricated conservatories are too elaborate—over-Gothic." He finally drew up his own design and had it built by local craftsmen. ►

# A SURE HAND





“The temptation in a plain house like this is to fill it with wallpaper,” says the owner. “But I painted trompe l’oeil paneling instead. Too many patterns in a small place can be confusing.”





Opposite: In the small sitting-dining room, the oversized cabinet and other painted pieces remind visitors of Charles Beresford-Clark's shop in London. The large piece is late Georgian, probably an upstairs-landing cupboard. The table is in the style of Pugin, designer of the Houses of Parliament. This page: In the conservatory, the trim on the green-painted table matches that of the conservatory roof. Hanging fixture is an inverted English 1850s streetlamp. ►







## The owner sets a summertime table with toile napkins and prized pieces of creamware

**A**t the end of the driveway, amid lawns and flower beds, sits a freestanding building (above) called "the garden room." Originally a barn, it was converted to an artist's studio in 1912, and it is one of the main reasons that Charles Beresford-Clark bought the property. "It's difficult to find a small house with a room large enough for comfortable entertaining," he says. "Except for small, cozy dinners, I do all my entertaining in the garden room." Although the building is heated and has a working fireplace, it is at its best in summer when the scent of roses and just-clipped grass wafts in through the French doors.

The table setting for a summer luncheon illustrates one of Beresford-Clark's decorating principles. "Nancy Lancaster told me years ago that when everything in a room is beautiful and just right, it becomes boring. So I inject something that will make you say, 'What's this?'" On the table it is the surprise of orange-striped cachepots and apricots in a setting dominated by the lush pink of peonies and toile napkins.

"But injecting something unexpected can apply to scale as well as color," says Beresford-Clark. "In too many houses, everything is the same scale." In this house, over-sized pieces include the cabinet in the sitting-dining room (preceding pages) and the four-poster bed in one of the tiny bedrooms. ►

**Right: The white-painted chairs with pink details suit the light-hearted atmosphere of the garden room. "My mother had them painted in the 40s or 50s," says Beresford-Clark. "It was considered a sacrilege to paint good pieces back then but she never liked brown furniture."**

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In the garden room (above) Beresford-Clark found a fragment of tongue-and-groove paneling on the wall and had it copied to line the entire room. Walls in an upstairs bedroom (below) are covered in a Colefax & Fowler wallpaper. Says Beresford-Clark, "When a house has good architecture, you can be daring—very spartan or even contemporary. But this plain little house needed the sympathy of floral wallpaper and chintz curtains." The valance is hung above the frame to make the window seem taller.



Because there was little architectural detail, Beresford-Clark painted trompe l'oeil paneling in several rooms. In this bedroom (above) the paneling is faux bois, painted with a rubber tool called a boissette. Curtains are pieces of an old English quilt. The framed birds have watercolor backgrounds and foliage, but the birds are made of feathers. A garden room table (below) is draped with an old English quilt. Beresford-Clark painted the lamp shade and the frame around the watercolor of a room interior.



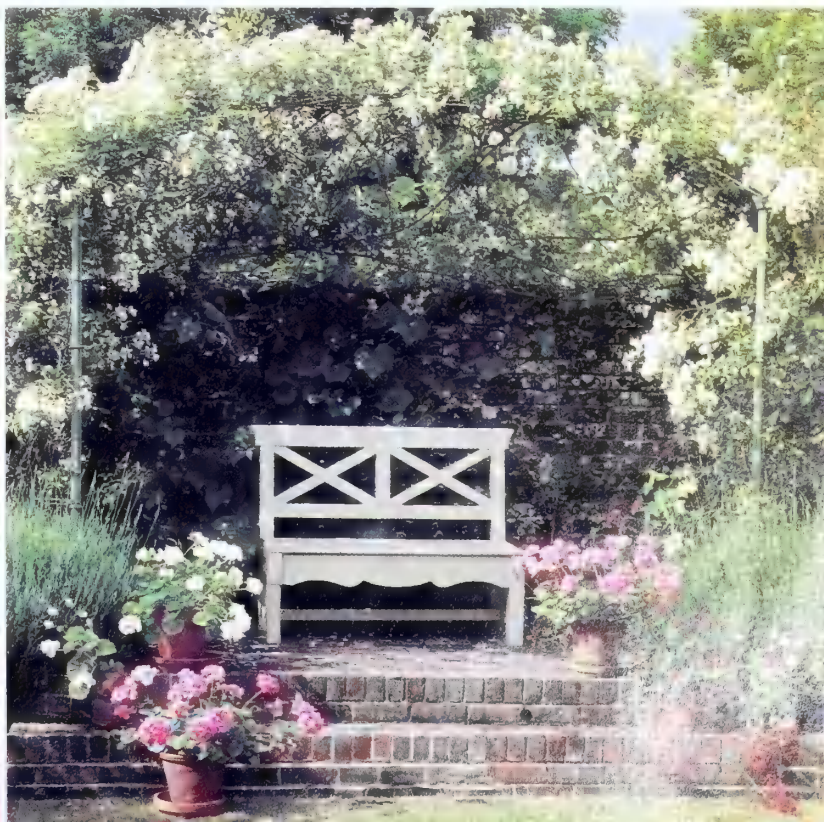




Where the wall of the conservatory (above) joins the house, Beresford-Clark built a trellis and trained plumbago to climb above the painted Regency cabinet. Sitting room walls (below) are covered with fabric in a William IV design. The deep plum and beetroot hues of the geometric pattern make a rich foil for the rambling floral chintz. Narrow burgundy piping just under the cornice brings out the red in the chintz and the rug. Cornices here, as in the rest of the house, were installed by Beresford-Clark.



Beresford-Clark created a wide doorway (above, at left) between front hall and dining-sitting room and topped it with a Gothic arch. "It seems to widen and expand the whole house," he says, "because it creates a free flow. Without it there would have been too much squeezing through small doors." Painted by Vincent Dané, the flower pots going up the stairs were inspired by wall paintings in a dressing room in Uppark, a nearby historic house. Below: An Edwardian bench framed by a rose arbor. ►







In the pantry, new cabinets and elmwood counter look as old as the house

**T**he previous owners installed inappropriate modern fixtures," says Charles Beresford-Clark, "putting a plastic tub in the bath and melamine cabinets in the kitchen. Fortunately, they left the old tile floor." Beresford-Clark is opposed to spending a lot of money revamping kitchens, so he dressed up the cabinets with several coats of vinyl-based paint and Victorian knobs. He was forced to do something more extensive in the pantry, which had no cabinets at all. Everything there is new, but in keeping with his theory that you must go along with a house, the new pantry cabinets are designed

in the old style. The counter, of elmwood, looks like a turn-of-the-century drain board.

The garden, like the pantry, is completely new. "There were only three small fruit trees when I got here," says Beresford-Clark. In four years he has succeeded in creating a garden that makes his house feel "secreted away," although it is completely surrounded by other houses in this small village. To achieve such a luxuriant garden in so short a time, Beresford-Clark planted mature shrubs and rose bushes, then generously watered and fed them with organic fertilizer. "The soil here was very good to begin with," he points out. ■

Writer ELIZABETH H. HUNTER  
Photographer MICHAEL DUNNE

**Above:** Curtains of checked fabric from France conceal a washing machine and dryer beneath the wooden countertop. Cabinet doors above are made of fine wire mesh with more checked fabric behind. Seen through the doorway in the kitchen is a window valance sewn from the swag print in Laura Ashley's Bloomsbury collection. **Opposite:** Behind the conservatory, the herb garden beds are arranged in a traditional diamond pattern. For color, Beresford-Clark planted pink nicotianas among the dill, lovage and sage.

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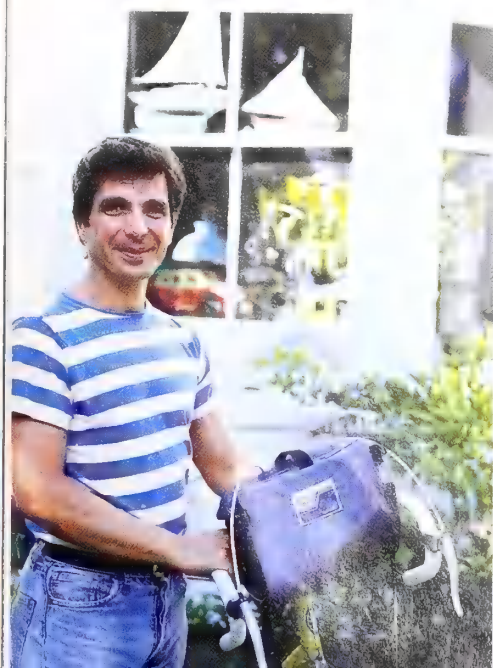




# BEACHSIDE FANTASY

Hot hues and ethnic accents  
make this farmhouse  
simmer all summer long

**T**he beach is the inspiration for everything here—the relaxed atmosphere, the decoration, what we eat,” says David Salomon. The Manhattan-based decorator, whose work is often marked by an opulent *style Rothchild* density, wanted an informal look in the Southampton, N.Y. country house he shares with three friends. The result is a rustic summer version of the same taste. Built on an exotic collection of objects and furniture that the housemates—all avid travelers—have picked up on tropical forays, the interiors are a study in whimsy: An armchair is covered in paisley towels, a pillow is tied up in a T-shirt like a bonbon. ►



The stern, traditional exterior of the 1890s farmhouse (above) gives no clue to the surprising exotica within. Salomon (left) drew upon warm-weather cultures like North Africa, Mexico and South America. A tall, red Brazilian whirligig (right) is one of many souvenirs in the living room. Sand-colored sheets on walls lends a soft setting. “I want things to look old, not cold and sterile,” says Salomon. Amish quilt, Judi Boisson American Quilts.

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Salomon's hands,  
hintz, paisley and  
atik seem perfectly  
compatible

The large-scale pattern and tea-  
dipped tonality of the fabric with  
which Salomon covered dining-  
room walls (this page) create a  
calm backdrop for an Indonesian  
atik. Windows are kept simple  
with sheer white shades. Opposite:  
North African in feeling, the tiled  
chimneypiece is a bold focal point  
in the living room. More ethnic  
notes: Mexican metal sconces, a  
painted Indian screen, a tramp-art  
plaster-cast mirror frame. ►

MORE DETAILS, SEE PRODUCT INFORMATION









“I am very uninhibited when it comes to color. ‘More is more’ is my theory.”

**T**here’s a lot of method here; it’s not as arbitrary as it seems,” says David Salomon about the heady mix of pattern and texture. “I’m always attracted to the same swirling, organic motifs, so a certain harmony is inevitable. The real secret is that if you use enough pattern it cancels itself out.” Daring juxtapositions of ethnic prints with traditional country staples, like floral chintz and bold stripes, lend a casual sumptuousness to the rooms. In one corner of the upstairs hallway (which the housemates have dubbed “the point of conversion” as if it were a science experiment), six distinct patterns meet with ease.

Salomon is equally confident with color, favoring clear Matisse-inspired hues, often against timeworn neutrals. A big fan of blue, he decked out his bedroom in myriad blue-and-white prints; the effect is that of a soothing cocoon. More dramatic is his eye-popping use of brightly glazed tiles in a small bathroom that is sure to wake up any sleepyhead. ■

Writer GLENN HARRELL

Photographer JESSE GERSTEIN

Salomon created a tranquil, cozy retreat for himself (opposite above) with a leopard carpet and blue-and-white hangings enclosing the bed. In another bedroom (opposite below), the hot colors and rich feel of the walls’ paisley fabric and the panne velvet spread on the 19th-century French campaign bed are cooled by the neutral simplicity of a wicker table, sisal carpet and bamboo screen. A flouncy fringed skirt cut from a challis scarf (above right) is set on a clover-shaped table in Salomon’s bedroom. The odd distressed-metal mirror is a local antique-shop find. Right: Salomon told the mason to set the glazed tiles from Hastings Tile and Il Bagno “at random.” Sink from Kohler.







In Jamaica, a personal getaway updates island traditions

In 1948, Liz Pringle, then a top English model, flew to Jamaica to be photographed for the cover of *Harper's Bazaar*. She was captivated by the lush Caribbean landscape and for the next 38 years she lived in Jamaica off and on. Pringle helped found the Montego Bay resort Round Hill, famous for its celebrity clientele, but always preferred the unspoiled north-eastern part of the island—what she calls “the real Jamaica”—where farming and fishing are still the way of life. Here, four years ago, on a spit of land near remote Port Antonio, Pringle built her getaway. Patterned after vernacular houses, Pringle’s putty-colored home sits quietly on the shore. It is cooled by breezes coming off the ocean during the day, then blowing down from the Blue Mountains at night. “Everything about this house is in harmony with Jamaica,” Pringle says with satisfaction. ►



A pebble drive, dotted with coconut trees, leads to the rear of the house (above). Shutter doors and “cooler boxes” on the windows filter the bright sunlight but allow air to circulate. In the living room (right), wicker upholstered in cotton also keeps things cool. Jamaican paintings inject vibrant color. Wicker chairs, striped sheet and pillows, The Ralph Lauren Home Collection.

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# HER PLACE IN THE SUN













“People come in the house with wet suits and sandy feet and I never worry,” says the owner. “This house was made for easy indoor-outdoor living”



**D**uring her many years on the island, Liz Pringle came to appreciate Jamaica's country architecture, particularly the *busha* houses built in the 18th and 19th centuries for plantation foremen. With cedar-shingled roofs and wide porches, these wooden houses have an appealing simplicity. Pringle even liked the fact that *busha* interiors were left with exposed ceiling beams and wall studs. She asked Earl Levy, Kingston architect-contractor and owner of Port Antonio's elegant Trident Villas and Hotel, to build her a modern version of a *busha* house. Levy was thrilled with the commission. “For years, I'd been praising Jamaica's architecture and urging people to build all-wood houses,” he says. “Finally, someone wanted to do it.” The result—bigger than a traditional *busha* house and made of pine instead of cedar—is perfectly suited both to its surroundings and its low-key owner.

For the interiors, Pringle again drew on Jamaican traditions. She had a local carpenter make simple country furniture, mixing in 1920s caned chairs and new overscale wicker from The Ralph Lauren Home Collection. Cotton for curtains and upholstery came from a Kingston mill. Sisal rugs were made by Rastafarians up the road. Everything was kept neutral or white. “There is so much color outside, that it's best not to try to compete,” says Pringle. “Besides, I don't like to worry about printed fabrics fading in the sun.” ►

There is a table in the living room, (opposite), but most meals take place on the veranda (top). Salt water, pumped up to the pool from the ocean, spills over the edge and returns to the source. The terrace is red brick and cement. Center: Open shutters offer a view through the house. Bottom: Oil lamps are both practical and romantic. Tablecloth, Sue Fisher King.







Rooms feel cool, thanks to ceiling fans, bare floors and a dozen shades of white



"When I finally get back to Jamaica," says Liz Pringle, who spends half the year at her townhouse in London, "I just want to relax. The last thing I need is to spend a lot of time on up-keep." That was the motivation for the no-fuss decorating: Curtains and slipcovers get tossed into the wash; floors are swept and rugs shaken. There's always time for the beach.

"The whole house was decorated for ease and comfort," says Pringle who even gave her retreat a name: Bolt Hole. "A mouse has its secret escape, called a bolt hole, to flee from a cat or some other danger," she explains. "This is my escape, my bolt hole. It's the way I want to live now." ■

Editor JODY THOMPSON-KENNEDY

Writer JANE MARGOLIES

Photographer LISL DENNIS

On the first floor, which includes a guest room (above), concrete floors have the patina of weathered leather. This was achieved by mixing ochre powder in with the wet cement. After floors set, they were waxed to a soft sheen. Upstairs (opposite), floors are wooden, painted to complement walls and ceiling. Left: Throughout the house, simple curtains of heavy cotton are looped around oversize doorknobs to let air into the rooms.

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# BOUNTEOUS COTTAGE GARDEN

A lovely enclosed world  
to linger in, this old-fashioned  
garden also supplies food  
and cutting flowers

This is a true cottage garden set behind a true  
Colonial (inset) built in Connecticut as a  
parsonage in 1780. The fenced-in 25-by-50-foot  
plot grows 44 old-fashioned flowers and herbs in  
addition to salad vegetables. ▶









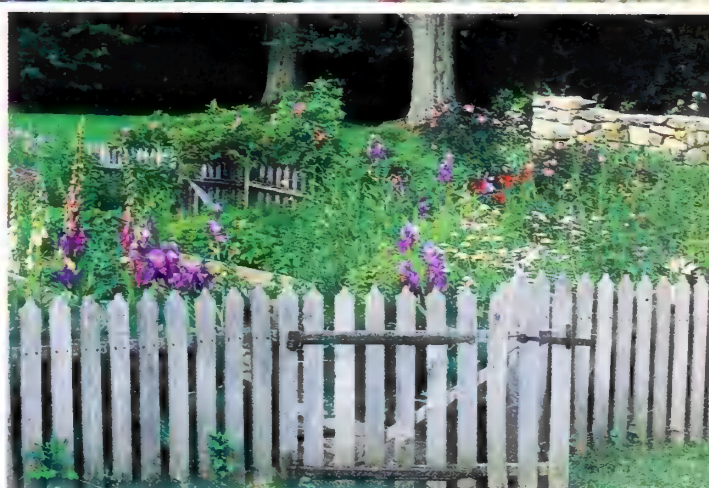


“The garden is a magnet for us and our guests, and when we open the gate and step inside, it seems a tiny Eden”

Cottage gardens are country creatures relying on quantity for their delightful impact. The plants are, individually, modest old varieties—no fancy, fragile hybrids allowed. Sturdy and familiar, these flowers have names that go together like instant poetry: candytuft, coralbells, foxglove, feverfew. This is the cottage garden of JoAnn Barwick, *House Beautiful*’s editor, who knew these flowers in her grandmother’s Minnesota garden and who has been envying cottage gardeners in New England and Europe over the years. When she and her husband bought an old house in Connecticut, she had a romantic ideal in mind: a country garden filled with flowers in her favorite colors—blue, lavender, pink and white—along with a healthy sprinkling of herbs and a variety of salad greens. “The space was already contained, and marked with paths,” she explains, “prerequisites of a cottage garden.” All that was lacking was expertise, quite a different matter than dreaming, for this was Barwick’s first garden. The talented gardener who turned her dream into reality was Paul Sakren, a man who shared her taste, and together they created the kind of bountiful garden that thrifty cottagers have tended for centuries. ►

The mellow tones of weathered pickets, raised-bed edging and old stone paths (opposite) are a perfect foil for the living colors of purple iris, mauve and white foxglove and dazzling *Anchusa* (below right).

These were part of the chosen palette, but who could turn away volunteers like the yellow coreopsis and red corn poppies (above) that found their way into the laissez-faire setting?





Herbs, salad greens and tomato plants fill the inner spaces within raised beds (left) framed by the deep pink annual candytuft that is repeated across the path. White peonies (opposite) are old-fashioned favorites in a romantic garden that also includes ox-eye daisies and the flat umbels of *Achillea*. The path and fence (plan below) enforce order in an exuberant hodgepodge whose look of happenstance is carefully planned.

If you own a flat, sunny spot, this could be the garden for you

The bones of the old garden were perfect," JoAnn Barwick was glad to note: a generous rectangle of fenced-in ground divided symmetrically by stone paths. In the middle of each length of fencing, a gate opens to a main axial walk leading to a center circle where a dwarf crabapple grows. Secondary paths form narrow borders around the edges and four big beds within. The new plants were crowded together in large enough clumps to make an impression and left to flourish—which is all any cottage gardener can hope his or her low-maintenance plants will do. In spring, Paul Sakren helps nature along with a top dressing of granular 5-5-5 fertilizer and wood ashes. The perennials, in particular, respond to the nutrients in the ashes. He irrigates regularly if spring rains are scanty. ■

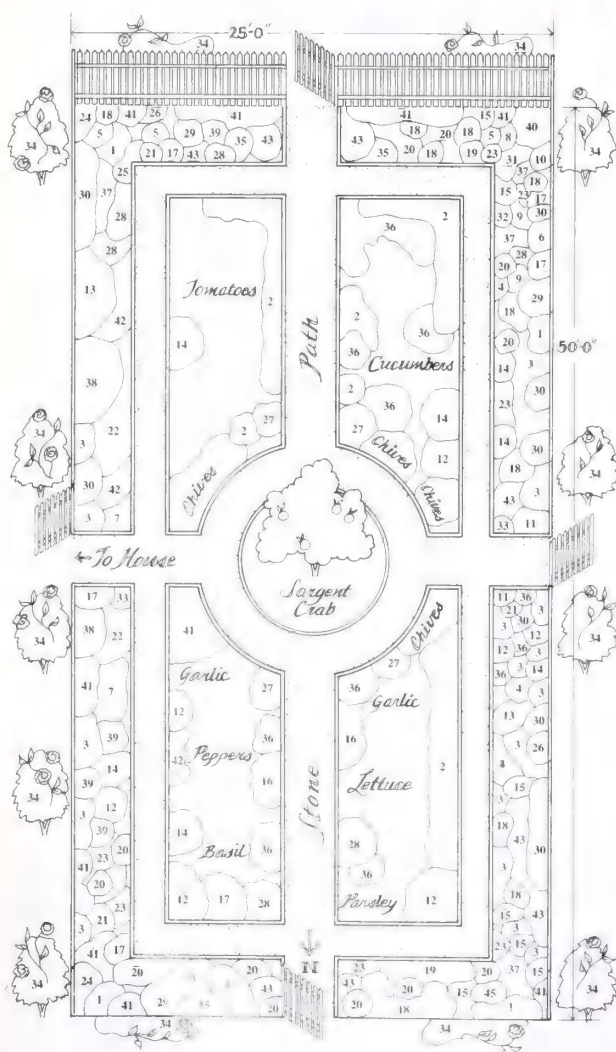
Writer KEN DRUSE

Photographer WILLIAM SEITZ

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## PLANT LIST

- |                                    |                                    |                          |
|------------------------------------|------------------------------------|--------------------------|
| 1 <i>Achusa italica</i>            | 16 Evening Scented Stock           | 32 Queen Anne's Lace     |
| 2 Annual Candytuft                 | 17 Feverfew                        | 33 Rock-Rose             |
| 3 Aster (wild)                     | 18 Foxglove                        | 34 Rose (antique shrub)  |
| 4 Bellflower, Clustered            | 19 <i>Gypsophila paniculata</i>    | 35 Rose Mallow           |
| 5 Bellflower, Peach-leaf           | 20 <i>Iris germanica</i>           | 36 <i>Silene Armeria</i> |
| 6 Bleeding-Heart                   | 21 <i>Iris Siberica</i>            | 37 Silver King Artemisia |
| 7 Blue Flax                        | 22 Lady's-Mantle                   | 38 Southernwood          |
| 8 Blue Globe Thistle               | 23 Ladybells                       | 39 Speedwell             |
| 9 Canterbury Bells                 | 24 Loosestrife                     | 40 Tansy                 |
| 10 Comfrey                         | 25 <i>Lychnis coronaria</i>        | 41 Valerian              |
| 11 Coralbells                      | 26 Mullein                         | 42 Viola                 |
| 12 <i>Coreopsis lanceolata</i>     | 27 <i>Osteospermum</i> 'Starshine' | 43 Yarrow, Golden        |
| 13 <i>Coreopsis verticillata</i>   | 28 Ox-eye Daisy                    | 44 Yarrow, White         |
| 14 Corn Poppy                      | 29 Peony                           |                          |
| 15 Delphinium (Round Table, Blues) | 30 <i>Phlox paniculata</i>         |                          |
|                                    | 31 Pincushion Flower               |                          |









# DESIGNER ROOMS AT RETAIL



Katherine Steinhilber's five stencils, from \$14 to \$36.50, can be ordered from Stencil World with coupon in H&B Reader's Advantage pages. Oval table, \$1,299; dentil table, \$599; cupboard, \$1,159; all, Habersham Furniture. Chair seat fabric, \$69 per yd., Red House Guild.

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# BRUSH ON THE CHARM

Stenciling is a quick, inexpensive way to give a room color, pattern and character

Assorted plates on mantel, \$45-\$85, Cobweb. Silver tray, \$435, R. Brooke, Ltd. Ice pail, \$324, Charlotte Moss & Co. Wooden finial in centerpiece, \$430, Lexington Gardens. Ceiling lantern, \$1,275, Limited Editions. ▶



Nothing beats the hand-finished look of stenciling," says New York decorator Katherine Stephens. "It's so fresh, wallpaper just can't compete." Like other types of painted decoration, this age-old craft is appealing because the results are always original. In the dining room here, Stephens used stencils that she designed for Stencil World to impart a romantic country feeling. The ivy, rope and flower-filled urn motifs bring the spirit of the outdoors inside; rendered in three tones of royal blue, these simple forms are decorative without being fussy. Bold plaid is a crisp counterpoint, and streamlined silver and unpatterned white china contribute to the room's pared-down traditionalism.

While many modern-day do-it-yourselfers find the craft daunting (Stephens admits to being "terrified" before trying it), the task is easily managed, even fun. Quick-drying stencil paint, sparingly applied with an almost dry brush through pre-cut stencils, makes delicate overlays a snap. Furniture requires the extra step of varnishing, and fabrics, like the sailcloth slipcovers here, need to be heat-sealed by ironing on the reverse side. ■

Editor DARA CAPONIGRO  
Photographer KARI HAAVISTO



Traditional stenciling is as pretty and useful as ever.  
Try it on furniture, fabrics, walls



**Stenciled slipcovers**  
(above) transform  
ordinary chairs, \$179  
each, The Door Store.  
Sconce, \$400 a pair,  
Lexington Gardens. The  
ivy-and-rope stencil (left)  
was used to form a frieze.  
Ladle, \$80; pie server,  
\$115; both, Christoffe  
Silver. Opposite:  
Embellished with painted  
ivy, the whitewashed  
table is a perfect ground  
for elegant, simple  
country place settings.  
Porcelain basket, \$350,  
Florence de Dampierre.  
Bottle, \$275, Evergreen.  
Goblets, \$39 each, Simon  
Pearce. Plates, \$18 each,  
Macy's Corner Shop  
Antique Galleries.  
Flatware, \$1,050 per  
setting, Christoffe Silver.

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Spark your child's imagination with storybook murals, whimsical furniture and plenty of room for make-believe

# BIG STYLE FOR LITTLE KIDS

Fifteen years ago, the children's rooms featured in magazines and design books tended to be "architectural statements"—clever built-in wall systems, efficient storage/sleeping units, and everything made of plywood and plastic laminate. Today, we prefer designs that are both practical *and* pretty, like those shown on these and the following pages. With cozy reading nooks, real furniture and cherished possessions, these rooms are personal retreats. Stenciled-on alphabets and fairytale murals stimulate mind and imagination. And the good news for parents is that some of these delightful effects can be achieved with paint and wallpaper.

This San Francisco child's room is a case in point. A wall mural by Carole Lansdown sets the magical mood. More painted decoration shows up on the tot-size table and chairs where five-year-old Lily has tea parties (above and right). Lily likes to curl up on the child's chaise at the foot of the 19th-century carved German bed (opposite) and listen while her mother reads stories to her. Lily flower motifs—on the wall mural and in the folk painting over the bed—make the resident Lily feel right at home. ■

Editor JODY THOMPSON-KENNEDY  
Photographer JOHN VAUGHAN



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**L** Made for make-believe: The landscape painting, with its aviary modeled on those in the Borghese Gardens in Rome, opens up the 14-by-18-foot room—and Lily's fantasies. "She lies in bed and makes up stories about going down the path," says Lily's mother.





JEFF McNAMARA

## Learning numbers and letters is fun. With stenciled-on floor games, kids hop to it

**2** The ultimate child's retreat: A faux-brick road, lamppost sign and clap-board facade—all indoors—let visitors to this Greenwich, Conn., house know they've reached Brigid's Place (left). Architect McKee Patterson placed windows at just the right height for the play-room's seven-year-old occupant (right in photo). The mural that continues the brick path completes the illusion of a street scene in Nantucket, where this family spends summer vacations. Brigid worked alongside muralist Katie Lee, specifying buildings and a church tower.



CHRISTOPHER IRION

**3** Some lucky children have a room of their own that is really a little house of their own. This pretty playhouse at the 1989 DIFFA San Francisco Show House stands in a far-off corner of an old, terraced garden. Interior designer Jack Clark found it in a state of disrepair, but noticed a girl's name scribbled on an interior wall. Clark remembered her when he furnished the playhouse, imagining her return as a grown woman. He assembled old toys for her to find again, and placed a pair of high-heeled shoes among them.

The designer resurfaced the exterior with new architectural trim, and restored the room inside. The pink and butter-yellow color scheme is reflected in the flowers planted outside. The paint here and throughout this children's-room section is from the National Paint & Coatings Association.



JEFF McNAMARA

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**4** How to program learning into a playroom (above): The number- and letter-teaching floor games take just a few hours (and no artistic talent) to paint. Mark off straight lines with masking tape, add numbers and letters using stencils from an art-supply store. When dry, seal with semigloss varnish. The oversize wall ruler lets kids check their own height—and review their numbers. F. Schumacher's wallpaper teaches spelling. Bookcase, Conran's Habitat. Frog chair, Mabel's. Stegosaurus clock, Contemporary Primitives. ►





LANGDON CLAY

Whether decorating for toddlers or pre-teens, choose furniture and colors they will love for years

**5** Children with far-ranging imaginations could roam the seas in these snappy sailboat beds (left, top). Hulls and sails were cut from plywood, then padded and covered in crisp striped fabric. To keep dust ruffles looking crisp forever, designer Jeannette Remaley, who decorated the room for a three-year-old boy in Tuscaloosa, Ala., had welting put around the bottom. Because the tall sails draw the eye up to the ceiling, the room needed some sort of molding, so Remaley applied welting cord covered in navy striped fabric.



JEFF McNAMARA

**6** Yellow and green have always been popular colors for a child's room, and are likely to become even more so as parents seek to avoid the gender stereotyping of pink and blue. What makes this wallpaper and matching fabric so appealing (left, center) are the luscious, melting shades. Teddy bears and balloons create a party atmosphere. Modeled on an old English garden bench, the daybed (\$1,500 from Martinek Designs) will look just as handsome in a teenager's room as it does here. Wallpaper and fabric, Designers Guild. Monogrammed pillow, Traditions. Painted teddy bear pillow, Liz Wain.



BILLY CUNNINGHAM

**7** It is no coincidence that one of the most popular teenage movies in recent years was *Pretty in Pink*. That's the way a lot of teens and pre-teens feel—especially when decorating their own rooms. Designer Carol Knott kept it in mind for this bedroom (left, below) but she was careful to choose French-style furniture and classic accessories a young woman would want to live with forever.

**8** The wallpaper and border in this bedroom (opposite) will touch the heart of any child because the houses look so much like the ones children themselves paint. The bed, created by designers at Marimekko, is easy to make from four pieces of plywood. Marimekko's instructions (to order, see page 90) come with a diagram to take to the lumberyard. Wallpaper, \$28 per roll; border, \$29 per roll; fabric on duvet, \$20 per yard, all from Marimekko. ►

Editors ALLISON PERCIVAL  
DANIELLE BARONI and SALLY CLARK

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No more nagging to  
 “Pick up your room.” Appealing  
 storage pieces inspire neatness

**9** Getting children  
 to hang up their  
 clothes will be more  
 of a game than a  
 hassle with a color-  
 ful clothes tree  
 (left). \$130 from  
 Contemporary Primi-  
 tives. Straw hat, \$14,  
 The Chocolate Soup.



JEFF McNAMARA

**11** A squooshy  
 sofa (above)  
 looks a lot like  
 something Mom and  
 Dad might have—in  
 miniature. \$270,  
 from Foam, Etc., Inc.

**12** Pennants and  
 a crenellated  
 top make this cup-  
 board (right) a fairy-  
 tale castle. Designed  
 by Lynn Hollyn, built by  
 David Untracht Designs.



JEFF McNAMARA

JEFF McNAMARA

**10** A rabbit look-  
 ing very much  
 like Peter peeps out  
 from a cabbage  
 patch-painted chair  
 (above) with carrot-  
 like legs. \$60, from  
 Bougainvillea Baby.







JEFF McNAMARA

**13** Children like nothing better than grown-up furniture scaled to fit their small bodies. (Left, from left): Bistro chair, \$55, Palecek; chaise longue, \$350, Jonal; slipper chair, \$218, Traditions; club chair, \$740, footstool, \$370, from Century. Wallpaper, \$16 a roll, Waverly.

**14** A clothes hamper (right) to reform even the undiest child, from Fun Furniture.



JEFF McNAMARA



**15** Just the thing for small feet jumping out of bed (left): a rug with Winnie the Pooh. \$196, Claire Murray's Nantucket Collection.



JEFF McNAMARA

**16** Trompe l'oeil painting by Dana Westrain makes a two-level storage unit (left) look like bleachers. Siskin Valls designed it to withstand boisterous play.

**17** This chest of drawers (above) is a fanciful adaptation of a Federal townhouse. Designed by Larry Shattuck of Shattuck-Blair Associates.



WALTER SMALLING





INTRODUCING A BRAND NEW COFFEE MADE WITH  
STUBBORN OLD-FASHIONED PRIDE

¶ Introducing Maxwell House® 1892™ Slow Roasted Coffee—inspired by the good old days and made that way, too. To coffee lovers everywhere it promises the unique taste experience of the lusty flavor and aroma of plain, old-fashioned coffee—the kind that doesn't just happen overnight.

¶ Thankfully Maxwell House has both the patience and experience to produce coffee the old-fashioned way. And if all that experience has taught us anything, it is that **SLOW ROASTED** slow roasting is the traditional way to extract the full flavor and aroma of high grade beans. Slow roasting is a labor of love that can take anywhere up to six times longer than is common practice these days.

¶ The result, however, is an uncommonly good cup of coffee—one that is both lusty and satisfying without being bitter. So even though it takes a little longer, and costs a little more to make an old style coffee as good as Maxwell House® 1892™, it's time and trouble well spent, as a trip to your market will confirm.







*A serendipitous blending of food and wine: Baked pears with an almond-macaroon stuffing are served with a late-harvest Johannisberg Riesling ice cream.*

RECIPES BEGIN ON PAGE 80  
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SEE PRODUCT INFORMATION

# NAPA'S GREAT CHEFS

At Robert Mondavi's Great Chefs cooking school in California's Napa Valley, Alice Waters of the celebrated Chez Panisse restaurant gives vineyard food an earthy elegance ►





*The Chez Panisse cooking team (right): Pastry chef Lindsey Shere, chef Paul Bertolli and owner Alice Waters. Above: Grilled goat cheese wrapped in fig leaves and served with a Robert Mondavi Chardonnay 1987. Below left: A fruit salad of pomegranates, muscat grapes and figs, and fragrant bouillabaisse (below right) cooked over a wood fire.*



**T**he iconoclastic winemaker Robert Mondavi is not alone in believing that wine and food must be considered together for each to be fully enjoyed. But he is unique among America's winemakers in being first to form a cooking school to spread the word. The Great Chefs program, launched in 1976 at his Napa Valley winery, has been host to a veritable Who's Who of top-notch chefs. Recently, Alice Waters of Berkeley's Chez Panisse, who first took part in this program in 1984, returned to teach. Her philosophy, it seems, has changed with the years. "Maybe it's my age," she says, "but now I like things that are simpler. I try not to overload the senses. I try not to intellectualize food, but, of course, it should still be impeccable."

Inspired by a vineyard party at Domaine Tempier in Bandol, France, Waters based a lunch on a bouillabaisse cooked over a vinewood fire. This dish reflects Chez Panisse's concentration on the cooking style of the south of France and northern Italy, home of the restaurant's chef Paul Bertolli. The dinner also had a fish theme. The challenge for Bertolli was to give each dish a certain twist to produce contrasts of flavor and texture. And the all-fish menus did not dictate white wines. "The match is not always conventional," says Bertolli. "We have been surprised by the successful matching of red wine with delicate fish." ■

*Editor SARAH BELK Writer JANE ELLIS Photographer JOHN VAUGHAN*



## LUNCH

**Grilled goat cheese wrapped in fig leaves  
Robert Mondavi Chardonnay 1987**

**Bouillabaisse cooked over a wood fire  
Robert Mondavi Pinot Noir 1986 Reserve**

**Fruit salad  
Baked stuffed pears with late-harvest  
Johannisberg Riesling ice cream  
Robert Mondavi  
Johannisberg Riesling Botrytis 1983**



## DINNER

Noisette of Halibut With  
Tomato "Cheeks" Vinaigrette  
Robert Mondavi Fumé Blanc 1987 Reserve

Lemon Risotto Timbale With  
Shellfish/Spinach Ragout  
Robert Mondavi Chardonnay 1986 Reserve

Braised Garlic-Studded Sea Bass  
Robert Mondavi Pinot Noir 1987 Reserve

Chez Panisse Garden Salad  
Apple-Galette With Noyau Ice Cream  
Robert Mondavi  
Sauvignon Blanc Botrytis 1983

*Above: Braised, garlic-studded sea bass with red-wine-and-caper sauce, saffron potatoes, fried zucchini and parsley. Lemon risotto timbale (right) with shellfish ragout; noisette of halibut (below) with tomato "cheeks" vinaigrette. Below right, from left: Chez Panisse garden salad and apple galette with noyau ice cream.*





## SUMMERTIME SEAFOOD

Summer is the ideal time for shellfish, hot or cold. For a delightful meal, choose one of the following easy entrées, which take only a few minutes to prepare.

—Maria Cianci

### SPICY SHRIMP

- $\frac{1}{2}$  cup corn or safflower oil
- $\frac{1}{3}$  cup minced onion
- 1 tablespoon minced garlic
- 1 tablespoon plus 1 teaspoon minced, fresh ginger
- $\frac{1}{4}$  cup plus 2 tablespoons chicken stock or broth
- $\frac{1}{2}$  teaspoon Tabasco sauce
- $1\frac{1}{2}$  pounds large or extra-large unshelled shrimp (about 45)
- Salt, to taste

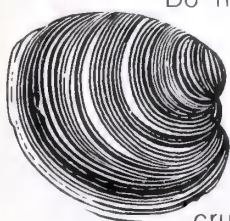
□ In a medium Dutch oven or heavy, wide saucepan heat  $\frac{1}{4}$  cup of oil until hot over low heat. Add onion and sauté, stirring constantly, until onion starts to brown, about 6 minutes (do not burn). Add garlic and ginger and sauté, stirring frequently, 5 minutes. Add stock and Tabasco and boil 30 seconds.

□ Turn off heat and stir in remaining  $\frac{1}{4}$  cup of oil. Add shrimp, tossing to coat thoroughly with seasoning mixture. Let stand at room temperature 20 minutes or up to 3 hours, covered and refrigerated. Stir shrimp occasionally. Remove from refrigerator  $\frac{1}{2}$  hour before serving.

□ At serving time, place covered Dutch oven over medium-high heat. Cook shrimp, stirring frequently and re-covering pan, until shrimp are just cooked through, 5 to 7 minutes.

Do not overcook. Season with salt and additional Tabasco.

□ Divide shrimp and sauce into 4 bowls and serve immediately with crusty bread for dipping.



BRIAN CALLANAN



### CLAM SAUCE WITH BASIL

- 4 dozen Little Neck clams, scrubbed under cold water
- $2\frac{1}{2}$  cups dry white wine
- $\frac{1}{4}$  cup plus 2 tablespoons olive oil
- 2 cups finely diced onion (2 large)
- 2 tablespoons minced garlic
- 2 tablespoons grated lemon zest
- 1 tablespoon fresh lemon juice
- $1\frac{1}{2}$  cups (packed) basil leaves, chopped
- Salt, to taste
- Tabasco sauce, to taste
- $\frac{1}{4}$  pound linguine, cooked
- Black pepper, to taste
- Grated Romano cheese, to taste

□ In covered pot over high heat, steam clams in white wine until they just open, 4 to 6 minutes. Transfer them, as they open, with a slotted spoon to a bowl. Discard any clams that do not open. Strain liquid through dampened cheesecloth or a coffee filter and reserve. Remove clams from shells, cover and set aside. (Save 4 shells for garnish.)

□ In heavy medium saucepan heat oil over medium-high heat until rippling. Add onion, garlic and sauté, stirring frequently, until onion is wilted about 4 minutes. Add lemon zest and sauté 45 seconds. Add reserved clam liquid, lemon juice and boil for 2 minutes. (Recipe may be

made to this point up to 3 hours in advance.) Just before serving, stir in basil, clams and season with salt, Tabasco and lemon juice, if desired. Bring to boil and remove from heat.

□ Divide pasta into 4 bowls and ladle sauce over each serving. Garnish with a clam shell. Serve immediately, with grated cheese.

### CRAB SALAD

- 1 pound lump crab meat, picked over for extraneous shell
- 2 pink grapefruit, sectioned
- 1 cup alfalfa sprouts
- 2 teaspoons finely chopped fresh dill
- 3 tablespoons grapefruit juice
- 1 tablespoon lemon juice
- 2 teaspoons Dijon-style mustard
- Salt and pepper, to taste
- $\frac{1}{4}$  cup corn or safflower oil
- 8 Boston-lettuce leaves

□ In a medium bowl combine crab, grapefruit, sprouts and dill.

□ In another smaller bowl whisk together grapefruit juice, lemon juice, mustard, salt and pepper. Slowly whisk in oil. Gently toss crab mixture with this dressing. Season with additional salt, pepper and lemon juice.

□ Divide lettuce leaves onto 4 plates and mound crab mixture on top, dividing evenly. ■



# ENTERTAINING PLUS

WRITER JANE ELLIS  
PHOTOGRAPHER JERRY SIMPSON

## CELEBRATE INDEPENDENCE DAY IN STYLE WITH A STAR-SPANGLED PICNIC



**A** Fourth of July picnic, transported in be-ribboned Mason jars, never looked so good. Chicken rolls, stuffed with peppers and scallions, served cold with a vinaigrette, a sweet-potato salad, lettuce and cherry tomatoes (above). For dessert (below), blueberry tarts sweetened with a creamy lemon mousse and set on a strawberry coulis, fruit and a selection of cookies.

FOR MORE DETAILS SEE PRODUCT INFORMATION



**R**ed, white and blueberries—a delicious tricolor picnic packs a patriotic theme in a roomy hamper. Ready to enjoy indoors or out, most of it can be prepared ahead to allow the host time for enjoying the fireworks. It is the brainchild of Black Hound caterers in New York City, whose owners Erez Dror and his brother Ami send their picnic hampers out to parks, terraces and corporate board rooms. To do it for yourself, combine stemmed plastic glasses with blue enamel plates, red-handled flatware and blue-and-white napkins tied with ribbon. The chicken rolls can be prepared two days ahead as can the sweet potato salad, and the cookies, some of a selection Black Hound is famous for, can be prepared well ahead and stored in tightly closed tins. Only the luscious blueberry and lemon mousse tart must be assembled on the Fourth. ■

RECIPES BEGIN ON PAGE 82





## NAPA'S GREAT CHEFS

*Continued from page 77*

### NOISETTE OF HALIBUT WITH TOMATO "CHEEKS"

- 1 side of fresh halibut (about 4 pounds)
- 2 large shallots (about 3 ounces), finely diced
- 2 tablespoons champagne vinegar
- Salt and pepper, to taste
- 8 tablespoons extra-virgin olive oil
- 8 tomatoes (various colors)
- 2 tablespoons vegetable oil or olive oil
- Fresh basil leaves, cut into strips, and finely minced chives, to garnish

□ Prepare halibut: Cut halibut into 8 pieces, 1 inch thick and 2½ inches square.

□ Prepare vinaigrette: In a large bowl combine shallots and vinegar. Season with salt and pepper to taste and whisk in olive oil. Dip tomatoes in boiling water, remove skins and slice small round pieces from sides of tomatoes. Set aside. Save about ¼ cup of tomato juice from tomatoes and add to vinaigrette.

□ In a hot saucepan coated with vegetable or olive oil, sear halibut for approximately 20 seconds on each side until lightly browned.

□ Transfer halibut to warm plates and arrange tomato cheeks around each serving. Spoon vinaigrette dressing over halibut and tomatoes. Garnish with fine strips of basil and a scattering of minced chives. Serves 8.

### LEMON RISOTTO WITH SHELLFISH RAGOUT AND FRESH SPINACH

- 4 cups water
- ¼ teaspoon salt
- 1 cup Italian Arborio rice
- Grated zest of 1 lemon
- Salt and freshly ground pepper, to taste
- 1 large shallot, finely diced
- Juice of 2 lemons
- 1 tablespoon Dijon-style mustard
- ¾ cup olive oil
- ¾ cup heavy cream
- 10 ounces fresh spinach leaves, washed but not dried
- 1½ pounds fresh shellfish (bay scallops would be ideal)

□ Make rice timbales: In a saucepan bring water to a boil, add salt and stir in rice. Lower heat and cook for about 12 minutes or until rice has softened, but retains a slight chewiness.

□ Drain rice in a sieve and pour it, while still hot, into a bowl. Add lemon zest and season to taste. Let rice cool then pack it into eight ¼ cup-size ramekins and set aside.

□ Make lemon sauce: In a small bowl combine shallot with lemon juice and stir in mustard. Add olive oil gradually, whisking constantly (mixture will begin to thicken slightly). Whisk in cream and season to taste.

□ To serve: Place rice timbales in a skillet and pour water around them so that it reaches halfway up sides of ramekins. Bring to a simmer and cover skillet. Steam for 15 minutes. In a saucepan coated with olive oil over medium heat, wilt spinach. Remove from heat, season to taste and arrange on 8 warm plates.

□ In a skillet coated with vegetable or olive oil, sauté salted and peppered shellfish rapidly for 1 minute. Invert ramekins and unmold rice carefully on top of spinach. Arrange shellfish around rice. Add a spoonful or two of lemon sauce and serve immediately while hot. Serves 8.

### BRAISED GARLIC-STUDDED WHITE SEA BASS WITH RED WINE CAPER SAUCE

*Sea Bass:*

- 2 pounds white sea bass (one piece), skinned
- 4 cloves fresh garlic, slivered
- 3 tablespoons olive oil
- 2 tablespoons Italian parsley, finely chopped
- Salt and pepper, to taste
- 3 tablespoons unsalted butter, at room temperature
- 4 large leeks (white part only), diced
- ½ cup water

*Red Wine and Capers Sauce:*

- 4 cups red wine
- ½ cup finely diced onion (2 ounces)
- 3 tablespoons finely diced celery (1 ounce)
- 3 tablespoons finely diced carrot (1 ounce)
- 1 tablespoon sirop de cassis
- ½ pound cold unsalted butter, cut into ½-inch chunks
- 2 tablespoons drained capers
- Salt and pepper, to taste

□ Prepare sea bass: Remove bones from sea bass with a pair of small pliers. In a small saucepan heat olive oil and sauté garlic until it just wilts (garlic should become translucent). Remove garlic from oil and toss it together with parsley. Make small slits over surface of sea bass and "lard" fish with parsleyed garlic slivers. Season fish to taste and set aside.

□ In a skillet large enough to contain entire piece of fish, melt butter at low temperature and set in leeks. Add ½ cup water and season to taste. Stew leeks for about 10 to 12 minutes until softened. Gently set fish on top of leeks, add more water and cover pan.

□ Braise fish over low heat for 10 minutes so that it is still moist in the center (check with a small knife) and set aside.

□ Prepare red wine and caper sauce: In a 1½-quart saucepan combine red wine, onions, celery and carrot and cassis. Bring to a boil and reduce until wine just covers the bottom of the pan and only ½ cup remains.

□ Over a low heat, whisking constantly, add butter, 3 pieces at a time. As the butter melts add the next 3 chunks (don't let mixture reach a boil). Adjust heat or move pan off flame if surface starts to bubble.

□ When butter has been incorporated, pour sauce through a fine sieve into a warm (not hot) bowl or double boiler and press gently on vegetables to extract as much sauce as possible. Add capers and season to taste.

□ To serve: Spread some leeks on plate, set a portion of fish on top and spoon red wine and caper sauce over both. Serves 8 with saffron potatoes and fried zucchini.

### SAFFRON POTATOES

- 3 pounds new potatoes (preferably Finnish), peeled
- 1½ cups half-and-half
- 4 tablespoons butter
- Generous pinch saffron threads
- Salt and pepper, to taste

□ In a large pot cover potatoes with lightly salted water, and boil until soft. Drain, mash potatoes and put them through a ricer.

□ In a saucepan warm half-and-half with butter and saffron threads until butter is melted, then let stand for 10 minutes.

□ Whisk mixture into potatoes and season to taste. Hold saffron potatoes in a bain-marie until ready to serve. Serves 8.

### FRIED ZUCCHINI AND ITALIAN PARSLEY

- 8 zucchini, sliced very thin
- 1 cup flour
- 1½ quarts vegetable or peanut oil
- 8 loose handfuls flat-leaf Italian parsley leaves, washed and dried

□ Preheat oil to 350°. Place zucchini in a sieve large enough to contain it loosely and sprinkle with flour. Toss zucchini until coated, letting excess flour fall through sieve.

□ In a deep 3-quart saucepan fry zucchini in hot oil until brown (slightly more than golden) and transfer to a sheet pan lined with absorbent towel. Allow oil to return to 350°, stand back, and plunge in parsley. (It will sputter violently for a moment.)

□ Leave parsley in oil for about 10 seconds, until it appears glossy. Remove and transfer to towel-lined tray to drain. Salt zucchini and parsley and serve immediately. Serves 8.

### APPLE GALETTE

*Pastry (makes 2 12-inch rounds):*

- 2 cups flour
- ½ teaspoon salt
- 1 teaspoon sugar
- ¾ cup sweet butter, cold
- ½ cup cold water

*Tart:*

- 1 12-inch round of pastry
- 2 pounds tart apples, core, quartered, peeled and sliced ½-inch thick
- Sugar, to taste
- 2 tablespoons butter, melted

□ In a mixing bowl combine flour, salt and sugar. Cut in one half of the butter until mixture has pea-sized and smaller bits of butter. Cut in remaining butter leaving ½-inch chunks. Stir in cold water and press dough together. Divide in two and either chill or roll immediately into 12-inch rounds.

□ Lay pastry on a baking sheet and pile on apples, leaving two inches of pastry free around the edge.

□ Sprinkle apples lightly with sugar (amount varies according to sweetness of apples) and dot with bits of butter.

□ Fold edge of pastry over apples, pleating it to fit, brush with water or melted butter and dust heavily with sugar.

□ Bake in top third of a 400°F oven, on a baking stone (if you have one) 40 to 45 minutes or till apples are done, pastry is brown on bottom and top edges have caramelized. Serve with noyau ice cream (recipe follows). Serves 6 to 8.

### NOYAU ICE CREAM

- ½ cup bitter almonds, apricot pits (or other fruit-stone kernels)
- 1 cup plus 2 tablespoons granulated sugar
- 1½ cups milk
- 3 cups heavy cream
- 9 egg yolks

□ Heat almonds in a 350°F oven for a few minutes, just enough to toast them lightly. Grate in a nut-grater or grind in a food processor with sugar.

□ In a saucepan mix milk and cream, and add nuts and sugar.

□ Heat to just under boiling and let soak until flavor is strong.

□ Whisk yolks in a bowl and gradually whisk in cream mixture. Return to pan and cook over low heat, stirring constantly, until mixture coats spoon.

□ Pour through a fine strainer, pressing hard to extract as much flavor from the nuts as possible.

□ Cover and chill. Freeze according to instructions from ice-cream maker. Makes 1½ quarts.



## GOAT CHEESE GRILLED IN VINE LEAVES

- |  |  |
|--|--|
| 8 fresh grape leaves (about 6 inches each) or fig leaves, washed | Montrachet or California chevre), cut into 2-ounce portions    |
| 5 tablespoons extra-virgin olive oil                             | 2 tablespoons chopped fresh herbs (thyme, oregano and parsley) |
| 1 pound fresh goat cheese (fresh crottin de Chavignol,           | Freshly ground pepper, to taste                                |

- Prepare a small charcoal or wood fire.
- Oil grape leaf on its underside, and place cheese in center. Brush cheese with a little olive oil, sprinkle with chopped herbs, and season to taste.
- Fold grape leaf so it overlaps cheese and turn it so folded side is down and set aside.
- Over a medium fire, grill, setting folded side of leaf down first.
- Grill cheese for approximately 2 minutes per side or until cheese has softened and leaf is slightly charred.
- Set leaf out on a warm plate and open. Serve immediately with grilled sourdough bread brushed with olive oil and rubbed with garlic. Serves 8.

## BOUILLABAISSE

- |  |   |
|--|---|
| 3 quarts fish broth (recipe follows)   | 1/4 teaspoon freshly ground pepper                                  |
| 1 recipe rouille (recipe follows)  | 6 tomatoes, peeled, seeded, diced, juice strained and reserved      |
| 2 1/2 pounds mixed fileted, skinned fish (rockfish, monkfish, sturgeon, bass or halibut) | 1 1/2 teaspoons salt  |
| 3 tablespoons olive oil  | Pinch ground cayenne  |
| 3 1/2 cups thinly sliced yellow onions   | 1 pound each small clams and mussels, scrubbed and rinsed           |
| Pinch saffron (about 20 threads)   | 1/4 pound thin-fleshed squid, cleaned, cut into ringlets            |
| 3 bay leaves   | 4 tablespoons chopped fresh Italian parsley                         |
| 1/4 teaspoon thyme   | 8 slices sourdough bread, toasted or grilled and rubbed with garlic |
| 1/4 teaspoon salt  |   |

- Prepare fish broth and rouille and set aside.
- Locate bones running vertically down rockfish. Make a cut on either side of them, remove and add to broth. Cut all fish filets into pieces 1/2-inch thick and 2 to 3 inches long and set aside, keeping types of fish separate.
- In a heavy 3-quart saucepan, heat olive oil, add onions, saffron, bay leaves, thyme, salt and pepper. Stir mixture well and cook onions slowly for 20 minutes, until soft. Strain fish broth and discard carcasses and vegetables.
- Transfer onions to a large pot, add tomatoes, strained tomato juice and pour fish broth over these ingredients. (For a wonderful smokey flavor try using grilled ingredients.) Add salt and cayenne and bring to a low simmer. Add firmest fish first (monkfish and sturgeon). Cook for 2 minutes, maintaining a simmer (raise heat if necessary). Add clams, mussels, then rockfish allowing each to cook for 2 minutes. Add squid, cook 3 minutes and stir in parsley.
- Transfer fish and shellfish to deep serving dishes or platter, and pour a few ladlefuls of broth over each. Put remaining broth in soup tureen.
- Place a slice of toasted bread in warmed bowls and pour a ladleful of broth over bread. Pass fish, shellfish and rouille around table. Serves 8.

## ROUILLE (RED PEPPER SAUCE)

- |   |                                       |
|---|---------------------------------------|
| 1/2 cup soft white bread crumbs                                 | 2 cloves garlic                       |
| 1/4 cup fish broth (recipe follows)                             | Pinch saffron                         |
| 1 large bell pepper, charred, peeled, seeded, juice reserved    | Freshly ground black pepper, to taste |
| 1 fresh Serrano chile (1 1/2 inches long), stem removed, sliced | 1/4 teaspoon salt                     |
|   | 1/4 teaspoon red wine vinegar         |
|   | 1/4 cup extra-virgin olive oil        |

- In a bowl add bread crumbs, fish broth and any juice from peppers and mix well. In a mortar grind Serrano chile, garlic and saffron to a paste. Add red pepper and work to a similar consistency.
- Add moistened bread crumbs to mortar and stir and grind until mixture resembles a fine porridge. Grind a little black pepper into sauce, add salt and vinegar and stir in olive oil. Use immediately.

(Continued on page 82)

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## NAPA'S GREAT CHEFS

*Continued from page 81*

### FISH BROTH

- 3 tablespoons olive oil
- 4 pounds assorted fresh fish carcasses or trimmings (Ling cod, Pacific rockfish, sea bass, halibut, or flounder), head included, cleaned and rinsed
- 1 cup dry white wine (Muscadet, Sauvignon Blanc, or Chablis)
- 1/2 stalk celery, finely diced
- 1 medium yellow onion, finely diced
- 2 tomatoes, diced
- 1 head of garlic, cut in half
- 1/2 cup fennel tops
- 4 sprigs Italian parsley
- 4 sprigs thyme
- 3 bay leaves
- 1 tablespoon champagne vinegar
- 3 quarts water

□ In a large pot (minimum 8 quarts) heat olive oil, add fish carcasses and cook, stirring continually to expose all surfaces to heat for 5 to 8 minutes until color changes to white and the fragrance of the fish is released.

□ Add wine, vegetables, herbs, vinegar and water and bring liquid to a simmer. Skim off and discard white froth as it rises to the surface. Maintain a gentle simmer for 30 minutes.

□ Remove broth from heat and strain through a sieve. (Use broth the same day it is made.)

### FALL FRUIT SALAD

- 2 small pomegranates, juiced to yield 1/2 cup
- 1 1/2 teaspoons balsamic vinegar
- 2 teaspoons olive oil
- 2 teaspoons walnut oil
- Salt and pepper, to taste
- 1/2 cup pomegranate seeds
- 8 ripe figs
- 3 prickly pears
- 2 cups large muscat grapes
- 2 large French butter or Comice pears

□ Make vinaigrette: In a large bowl combine pomegranate juice, vinegar, oils. Season to taste.

□ (Prepare grapes and pears at the last moment because both will gradually turn brown when exposed to air.) Extract seeds from pomegranates and cut figs into 6 segments each. Peel prickly pears (this fruit has sharp, hair-line spines; wear gloves or use a kitchen mitt when handling) and slice thin. Peel grapes, halve and seed them. Core and peel pears, and slice thin.

□ Distribute pear slices onto 8 plates and arrange other fruit on top. Spoon a little vinaigrette over each. Serves 8.

### BAKED STUFFED PEARS WITH LATE HARVEST JOHANNISBERG ICE CREAM

*Baked stuffed pears:*

- 6 tablespoons sweet butter, softened
- 1 tablespoon plus 1 teaspoon sugar
- 1 egg yolk
- 4 packages Italian macaroons (8 cookies)
- 6 tablespoons almonds, crushed
- 1/4 teaspoon Kirsch or Pear William
- 3 ripe Comice pears, halved

*Late Harvest Johannisberg Riesling ice cream:*

- 1/2 cup sugar
- 1/2 cup half-and-half
- 3 egg yolks
- 1 1/2 cups whipping cream
- 1 cup Late Harvest Johannisberg Riesling

□ Make pears: In a large bowl cream butter until light and fluffy, then beat in sugar and egg yolk thoroughly. Crush macaroons and beat into mixture with almonds and a few drops of liqueur.

□ Peel and core pears, scooping a little extra from the core so each half will hold a rounded tablespoon of stuffing.

□ Fill pear halves with stuffing and set in a buttered baking dish large enough to hold them. Bake at 375°F until stuffing is puffed and golden and pears are heated through, approximately 15 to 30 minutes. Serve with Late Harvest Johannisberg Riesling ice cream. Serves 6.

□ Make ice cream: In a small saucepan heat sugar with half-and-half, and whisk yolks into warm mixture. Return to pan and cook over low heat, stirring constantly until mixture coats the spoon.

□ Strain into a container and add cream and wine. Chill and freeze according to directions from your ice-cream maker. Makes 1 quart. ■

## ENTERTAINING PLUS

*Continued from page 79*

### CHICKEN ROLLS WITH ROASTED PEPPERS

- 1 red and 1 yellow pepper, ends removed, cut in half lengthwise and cleaned
- 1 clove garlic, peeled and chopped
- 1 tablespoon olive oil
- 3 scallions, green part only
- 3 1/2 chicken breasts, boned, cleaned of fat, filets (smaller flap of breast) removed and reserved
- 2 egg whites
- 1 teaspoon Dijon-style mustard
- 1 1/2 cups heavy cream
- Salt and pepper, to taste

□ Rub peppers with olive oil and chopped garlic and roast in 400°F oven 20 minutes. Let cool.

□ Make mousse: In a food processor, process filets, one half chicken breast, egg whites, mustard, salt and pepper until smooth. With motor running, add cream in a thin stream. Refrigerate.

□ Slice through thickness of each half chicken breast so that two thinner pieces are created. Place each opened breast between pieces of baker's wax paper (or foil) and pound thin. Remove top paper, spread chicken mousse on each breast and place, along larger side, red pepper strips, scallion strips and yellow pepper strips in parallel rows.

□ Roll chicken breasts to create a sausage-like shape, pulling paper out so it wraps the roll like a cigar. Repeat with rest of breasts.

□ Place paper-wrapped rolls on a baking tray and bake in a preheated 375°F oven 20 minutes. Cool, unwrap, slice into rounds and serve with a vinaigrette sauce. Serves 6.

### SHAUNA'S SWEET POTATO SALAD

- 3 pounds sweet potatoes, peeled and cubed
- 4 to 5 scallions, chopped
- 1/2 bunch parsley, chopped
- 2 inches fresh ginger, peeled and grated
- Salt and freshly ground pepper, to taste
- 4 to 5 tablespoons olive oil
- Juice of 1 lime, to taste

□ Place sweet potatoes in a pan with water to cover and boil until cooked through (not too soft). Add scallions, parsley, grated ginger and season to taste. Mix in oil and lime juice. Serves 6.

### BLUEBERRY TARTS

*Tart shell:*

- 1/4 pound butter
- 1 1/4 cups flour
- 1 egg

*Lemon mousse:*

- Grated zest of 2 lemons
- Juice of 2 lemons, strained (about 1/4 cup)
- 2 eggs
- 1/2 cup sugar
- 6 tablespoons butter, at room temperature
- 1 cup heavy cream
- 1 pint blueberries, washed and dried

□ Make tart shells: In a food processor, process butter and flour to create a coarse, sand-like mixture. With motor running, add egg and work mixture into dough (about 20 to 30 seconds).

□ Roll pastry out on a floured surface and cut circles large enough to cover bottom and sides of form. Place pastry in tart shells and press along sides and bottoms. Let stand 1 hour in a cool place before baking.

□ Line inside of tart shells with foil and fill with rice or dried beans to prevent pastry from rising unevenly. Place in a preheated 400°F oven and bake 18 to 25 minutes until rim is golden. Take tart shells out of oven and remove foil with rice. Let cool to room temperature.

□ Make lemon mousse: First make a lemon curd. In a saucepan combine lemon zest, lemon juice, eggs, sugar. Place over very low heat and stir constantly with a wooden spoon until mixture coats spoon heavily (do not allow to boil).

□ Turn off heat, add butter immediately and stir well. Let cool to room temperature (can be refrigerated at this point). When cool, whip heavy cream and incorporate it gently into mixture.

□ In each tart shell place a tablespoon or more of mousse to cover bottom and arrange blueberries on top. Makes 6 tarts.

### ALMOND LACE COOKIES

- 2 cups lightly roasted sliced almonds
- 3/4 cup sugar
- 5 tablespoons flour
- 1/2 teaspoon baking powder
- 1 egg white
- 1 1/2 teaspoons vanilla

□ In a medium bowl mix all dry ingredients. In another bowl combine egg white with vanilla and whip into soft peaks. Fold egg white into dry ingredients and pour into a tray lined with baker's wax paper. Spread mixture 1/2 inch thick and place tray in freezer until mixture hardens (approximately 2 hours).

□ Unmold mixture and cut into 1-inch squares. Place cookies on a tray lined with baker's wax paper 1 inch apart so they can spread, and press lightly to flatten. Bake cookies in a 375°F preheated oven 12 minutes. Makes 60 cookies.

### POPPY SEED FLOWER COOKIES

- 1/2 pound butter
- 1/2 cup sugar
- 1 egg yolk
- 1 teaspoon vanilla
- 2 cups flour
- 1/4 cup poppy seeds

□ In a large bowl cream butter and sugar, add egg yolk and vanilla and mix well. Slowly incorporate flour and poppy seed to make a smooth dough.

□ On a lightly floured surface, roll cookie dough to 1/8-inch thickness and cut with a flower-shaped cookie cutter. Place cookies on a cookie sheet lined with baker's wax paper and bake in a 375°F preheated oven 15 to 20 minutes, until golden brown. Makes 60 cookies. ■



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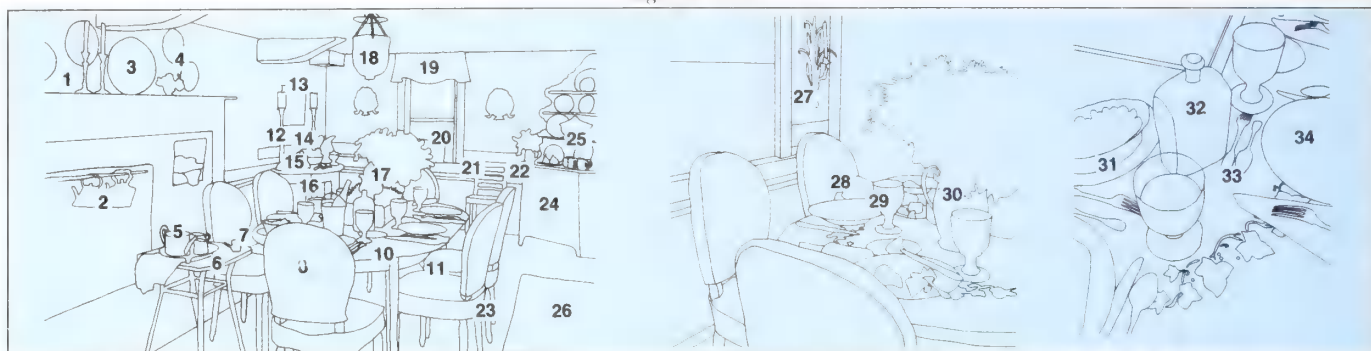
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### BRUSH ON THE CHARM

Pages 62 to 65



Above: Dining room and details, pages 62 and 63



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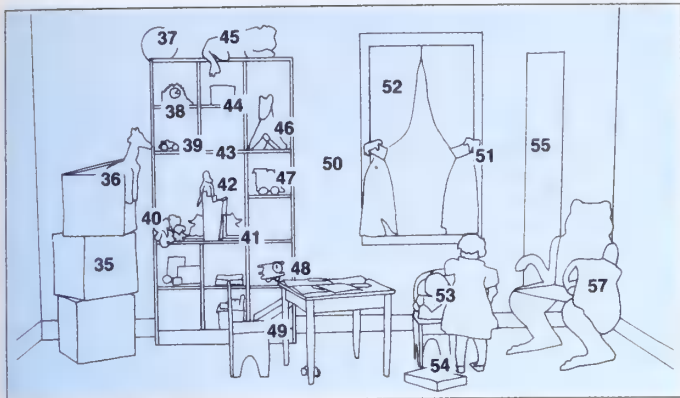
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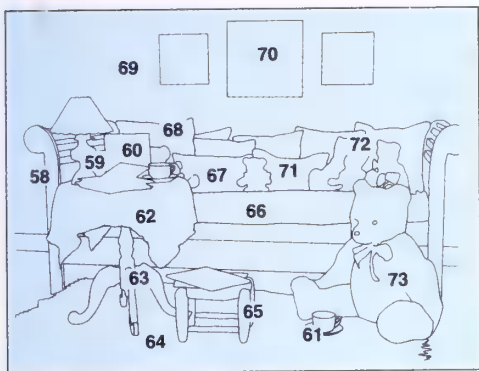
# BIG STYLE FOR LITTLE KIDS

Pages 66 to 73



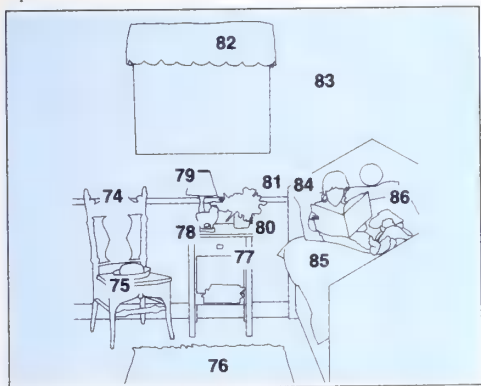
Above: Game room, pages 68 and 69

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| 35. Blocks, Think Big (ea.) .....                    | \$90.00 |
| 36. Giraffe, F.A.O. Schwartz .....                   | 35.00   |
| 37. World basketball, The Nature Company .....       | 29.95   |
| 38. Stegosaurus clock, Contemporary Primitives ..... | 48.00   |
| 39. Toy cars, Schylling (ea.) .....                  | 15.00   |



Above: Daybed room, page 70

- |                                    |            |
|------------------------------------|------------|
| 58. Daybed, Martinek Designs ..... | \$1,500.00 |
| 59. Lamp, The Gazebo .....         | 55.00      |



Left: Pink room, page 71

- |  |          |
|--|----------|
| *74. Wicker chair, The Gazebo .....              | \$450.00 |
| 75. Straw hat, Laura Ashley .....                | 30.00    |
| 76. Rug, ABC Carpet & Home .....                 | 49.00    |
| 77. Nightstand, Taylor Woodcraft .....           | 425.00   |
| 78. Clock, Contemporary Primitives .....         | 48.00    |
| 79. Lampshade, Laura Ashley .....                | 25.00    |
| 80. Pitcher, Pottery Barn .....                  | 15.00    |
| 81. Wallpaper border, Marimekko (per roll) ..... | 27.99    |
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| 84. Pillowcase fabric, Marimekko (per yd.) ..... | 20.00    |
| 85. Duvet fabric, Marimekko (per yd.) .....      | 20.00    |
| 86. Throw pillow fabric, Marimekko (per yd.) ..  | 20.00    |

Left: Details, page 72

- |   |         |
|---|---------|
| 87. Straw hat, The Chocolate Soup .....                     | \$14.00 |
| 88. Clothes tree, Contemporary Primitives .....             | 130.00  |
| 89. Bunny chair, Bougainvillea Baby at Mangrum/Meeker ..... | 60.00   |
| 90. Wallpaper, Waverly (per roll) .....                     | 15.99   |
| 91. Child's sofa, Foam, Etc., Inc. at Sit-a-bit ..          | 270.00  |

(Continued on page 88)



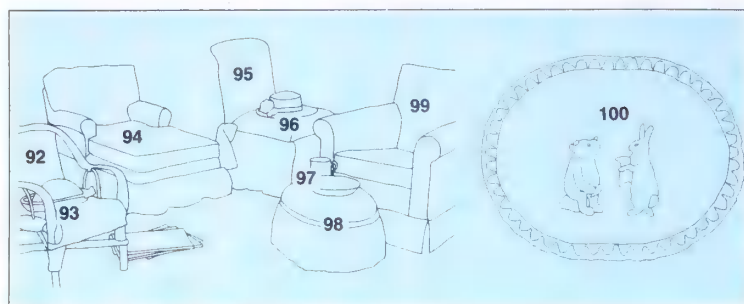
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Continued from page 87

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## BIG STYLE FOR LITTLE KIDS

Continued



Left: Details, page 73

92. Bistro chair, Paleček	\$55.00
93. Round straw hat, The Chocolate Soup	39.00
94. Chaise longue, Jonal	350.00
95. Slipper chair, Traditions	218.00
96. Straw hat, The Chocolate Soup	20.00
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43.	44.	45.	46.	47.	48.	49.	50.	51.	52.	53.	54.	55.	56.	57.	58.	59.	60.	61.	62.	63.
64.	65.	66.	67.	68.	69.	70.	71.	72.	73.	74.	75.	76.	77.	78.	79.	80.	81.	82.	83.	84.
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## COVER

●Painted backdrop by artist Frank Viner, 914-268-3801. **Console table** (with hanging shelf not shown), painted to look old, \$1,950—Lexington Gardens (R.T.), 1008 Lexington Ave., New York 10021; 212-861-4390. **Wicker armchairs** by Palecek, "Parlor Club Chair," (painted by HB's artist, blue-and-white checks) 24 by 23 by 34½ in. high, comes in #7424-22, honey or #7424-28, white, \$296 ea.—Wicker Interiors (R.T.), 606 Post Road E., Westport, CT 06880; for a store near you contact: Palecek (M), PO Box 225, Richmond, CA 94808-0255; 800-227-2538. **Blue-and-white porcelain jardinières**, \$200 ea.; **white-painted urn with swan handles**, \$625; **painted finial with basketweave pattern**, \$295—Macy's Corner Shop Antique Galleries (R), 151 W. 34 St., New York 10001; 212-560-4049. **Large blue-and-white faience cachepot**, #FF6568 per pair, French, c. 1750, \$15,000—Bardith, Ltd. (R.T.), 901 Madison Ave., New York 10021; 212-737-3755. **Blue-and-white-checked ceramic jardinière**, Portuguese, late-19th-c., \$2,500—P. Briger Antiques (R.T.), 42A E. 74 St., New York 10021; 212-517-4489. **Blue-and-white hand-painted Portuguese planter** with saucer, \$29.50—H. Lexington Collection (R.T.), 907 Madison Ave., New York 10021; 212-570-0060. **Oval toile planter** (with hydrangea), \$450; **cement squirrel**, \$295; **green leaf dish on jardinière**, \$180—John Rosselli International (R.T.), 523 E. 73 St., New York 10021; 212-772-2137. **Clay pot** holding geranium on console table, and clay pots below console table, 3 in. to 11 in. and \$18 to \$85—Thos. K. Woodard Antiques (R.T.), 835 Madison Ave., New York 10021; 212-988-2906. **Wire basket** amidst clay pots—Limited Editions (R.T.), 253 E. 72 St., New York 10021; 212-249-5563.

## STYLEBEAT

●Pages 12 and 13. **Laure Japy hand-painted fruit-bordered lunch plate**, \$48 ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Carved coconut napkin ring** by Chateau X, \$8.75—Kalkin & Co. (R), The Fashion Center, Rte. 17, Paramus, NJ, 07653; 201-670-8068; also at Casalina (R), 125 Lincoln Ave., Santa Fe, NM 87501; also at Jacobsen's, 245 Driggs Dr., Winter Park, FL 32792. **Red cotton napkin**, 24 in. sq., \$3.50 ea.—Handblock (R), 487 Columbus Ave., New York 10024; 212-799-4342. **Grass-reed place mat**, \$5 ea.—Frank McIntosh at Henri Bendel, 10 W. 57 St., New York 10019; 212-247-1100. **"Siecle" flatware**, fork, \$62; **knife**, \$67—Barneys New York (R), Seventh Ave. & 17 St., New York 10011; 212-929-9000. **Purple grass-skirt place mat**, by Chateau X, 17 in. diam., \$18 ea.—Barneys New York (R), Seventh Ave. & 17 St., New York 10011; 212-929-9000; also at The Linen Tree (R), 2354 E. Main St., Columbus, OH 43209; also at Horton Plaza Farmer's Market (R), 1 Horton Plaza, San Diego, CA 92101; also at Jacobsen's (R), 245 Driggs Dr., Winter Park, FL 32792. **Folding chair**, "Normandy Chair," green wrought-iron with wood seat, \$255—Un Jardin . . . En plus, (M), 20224 S. Normandie Ave., Torrance, CA 90502; 213-768-8170; for a store near you, contact: Remington Freeman, Ltd. (T), 225 Fifth Ave., New York 10010; 212-689-5542. **Trompe l'oeil wood vase**, #70-433862, \$45—Pottery Barn (R, MO), Mail-order Dept., PO Box 7044, San Francisco, CA 94120-

7044; 415-421-3400, ext. 534. **French metal bench**, 19th-c., \$1,895—ABC Carpet and Home (R), 888 Broadway, New York 10003; 212-473-3000. **Fish pillows**, by Chateau X, batik with jute fringe, 16 in., \$50 ea.—Portico (R), 379 W. Broadway, New York 10012; 212-941-7800. **Moss flowerpot**, \$12; smaller sizes \$8 and \$10—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212-477-3123. **Melange napkin**, white, 100 percent cotton, \$8.50 ea.—Necessities (M), 173 Columbia Heights, Brooklyn, NY 11201; write for a store near you. **Right page: Ginger jar tea cozy**, designed by Kaffie Fassett, #KF-TK4, 16 by 14½ in. high, \$30—Boston Warehouse Trading Corp. (M), Dept. HB, 59 Davis Ave., Norwood, MA 02062. **"Aato Blue" table cover fabric**, \$24 per yd.—Marmekko (M.R.), 7 W. 56 St., New York 10019; 212-581-9616. **Satin copper vase**, #120R, 7 in. diam., \$56; **copper charger**, #22R, 13 in. diam., \$40—Cose (M), 750 N. Franklin Ave., Chicago, IL, 60610; 312-787-0304. **Izabel Lam flatware**, bronze finish, \$120 per five pc. place setting, also in stainless, \$120; also in sterling silver, \$1,200—Mottura (M), The La Mart Space #565, 1933 S. Broadway, Los Angeles, CA 90007; 213-747-4800. **Copper hand-painted cuff napkin ring** by Chateau X, \$13.50—Kalkin & Co. (R), The Fashion Center, Rte. 17, Paramus, NJ, 07653; also at Zero Minus Plus (R), 500 Broadway, Santa Monica, CA 90401; also at Horton Plaza Farmer's Market, 1 Horton Plaza, San Diego, CA 92101. **Linen napkin** with purple border, by Liz Wain, \$24; **Square One plate**, \$45; **blue glass**, \$50—Barneys New York, Seventh Ave. at 17 St., New York 10011; 212-929-9000. **Blue Mosaic candlesticks**, \$80 ea.—Portico (R), 379 W. Broadway, New York 10012; 212-941-7800. **Copper bowl** with copper tray, mirror finish, \$90; other sizes available—Fiocca Design (M), 1025 Sweitzer Ave., Akron, OH 44311; 216-253-8822. **Hand-painted oval platter** with gold border and white leaves, by Brenda Taylor, \$295—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-941-7800. **"Mondo" twisted-wire candlesticks**, \$80—Portico (R), 379 W. Broadway, New York 10012; 212-941-7800. **Enamel plates: fly plate**, designed by Robert Steffy, \$12.50; **"Louise" floral plate**, \$15; **"Blue Willow" plate** by Bagatelle, \$15; **"Blue Willow" mug** by Bagatelle, \$9—La Ville Du Soleil (R), 444 Post St., San Francisco, CA 94102; 415-434-0657. **"Polka Dot" napkin**, \$2.50—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Tabletop etagere (two-tiered wire basket)**, #TE 160, green, \$195—FrenchWyes (M), PO Box 131655, Tyler, TX 75713; 214-597-8322. **Cotton tablecloth** with fruit motif, 70 in. round, \$26.99; 90 in. round, \$32.99; **wicker dining table**, \$585—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Citronella bucket**, #74-442111, 6½ by 5¼ in. high, \$6; **bamboo tray**, #74-409466, 19 in. by 15½ in. deep, \$14—Gardener's Eden (MO), Mail-order Dept., PO Box 7307, San Francisco, CA 94120-7307; 415-421-4242. **Framed apple print**, \$26; **small glass votives**, \$11.25; **large glass jar** as votive candle holder—Zona (R), 97 Greene St., New York 10012; 212-925-6750. **Terra-cotta candle holder** with citronella candle, \$6—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212-861-4390. **Leaf-wrapped candle holder**, #626, 3½ in. high, glass with fire-retardant fabric Galax leaves, \$28 plus \$3.50 shipping per set of four—Ballard Designs (MO), 1670 DeFoor Ave. NW, Atlanta, GA 30318-7528; 404-351-5099.

## GARDEN GUIDE

●Page 24. **Children's tool set**, #SEIZ—Smith & Hawken (R, MO), 25 Corte Madera, Mill Valley, CA, 94941; 415-383-2000.

## BEACHSIDE FANTASY

●Pages 44 and 45. Designer: David Salomon, 212-874-2695. **Antique Amish quilt**, from an extensive collection—Judi Borison American Quilts, New York, by appointment; 212-734-5844. 96 Main St., Southampton, NY 11968; 516-283-5466. **Blue antique porcelain pitcher** holding flowers—Old Town Crossing (R), 82 Main St., Southampton, NY 11968; 516-283-7740. **Imported Italian tiles on fireplace**, also in bathroom (below)—Hastings Tile and El Bagno Collection (R.T.), 201 E. 57 St., New York 10022; 212-755-2710.

●Pages 46 and 47. **Bathroom sink**—Kohler Co. (M), Kohler, WI 53044; for brochure and a store near you call 800-4-KOHLER.

## LIZ PRINGLE

●Pages 50 and 51. Designer and builder: Earl Levy, Trident Villas and Hotel, PO Box 119, Port Antonio, Jamaica, W.I.; 809-993-2602 or 809-993-2705 or 809-926-6576. **"Montauk" striped cotton fabric**, **blue-and-white "Oxford Club Stripe"** pillows, \$90 ea.; **love seats**, \$1,916 ea.; **wing chairs**, \$1,464 ea.; **square ottoman**, \$1,121; **chaise**, \$2,154—The Ralph Lauren Home Collection (M), 1185 Avenue of the Americas, New York 10019; 212-642-8700.

●Pages 52 and 53. **Tablecloth hand-painted by Fred Van Omer**, 60 in. sq., \$200; 60 by 90 in., \$300—Sue Fisher King (R), 3067 Sacramento St., San Francisco, CA 94115; 415-922-7276.

●Pages 54 and 55. **Master bedroom: Blue-and-white "Oxford Club Stripe" pillows**, \$90 ea.; **bed linens**, all—The Ralph Lauren Home Collection (M) 1185 Avenue of the Americas, New York 10019; 212-642-8700. **Guest bedroom: Blue-and-white "Oxford Club Stripe" pillows**, \$90 ea. and **rag rug**, 100 percent cotton, 4 by 6 ft.—The Ralph Lauren Home Collection (M), 1185 Avenue of the Americas, New York 10019; 212-642-8700.

## COTTAGE GARDEN

●Page 56. Paul Sakren, Nature Sun Natural, Landscape & Garden Design, 101 Gunn Hill Rd., New Preston, CT 06777; 202-868-2268.

## BRUSH ON THE CHARM

●Pages 62 and 63. Designer: Katherine Stephens, Katherine Stephens Associates Inc., 200 E. 61st St., New York 10021; 212-593-1109. **Stenciling by Mary Lou Smith, Stencil World**—Stencil World (R), 1456 Second Ave., New York 10021; 212-517-7164. **Runner**, \$450—Stencil World. **Boston oval extension table**, #19-3702, painted in Santa Fe, \$1,299; **demilune table**, Connecticut River Valley collection, painted in Windsor Blue, \$1,599; **Essex country pewter cupboard**, painted in Essex Country Green, \$1,159—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577; 404-886-1476. **Louis XVI side chair**, \$179—The Door Store (R), 1201 Third Ave., New York 10021; 212-772-1110. **Napkins made from "Manosque" blue-and-white plaid fabric** from the "Castellane Collection" by Designers Guild, #F184/01, 55 in. wide, 4½ in. repeat, 100 percent cotton, \$69 per yd.; **"Mirepoix" fabric on chair seats**, #F183/01, 55 in. wide, 1 in. repeat, 100 percent cotton, \$67.50 per yd.; **"Claviers" on curtain valances**, #F187/01, 55 in. wide, 100 percent cotton, \$69 per yd.—Osborne & Little (T), 979 Third Ave., New York 10022, through Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **White sailcloth**, #646414, 48 in. wide, 100 percent cotton, \$12 per yd.—Waverly (T), 79 Madison Ave., New York 10016; 800-423-5881. **Copper tea kettles**, \$350 ea.; **blue sugar bowl**, \$495; **three-pc. silver tea set**, \$850; **tea strainer**, \$195; **silver-plated tray**, \$435—R. Brooke, Ltd. (R.T.), 960 Lexington Ave., New York 10021; 212-535-0707. **Metal table**, #48956481, \$800; **yellow apples**, \$15; **pair of wood candlesticks**, #04706102, \$350 ea.; **Ivy oval platter**, \$600; **oil painting**, \$1,175; **blue-painted chair**, #587-29, \$725; **white plates with crest**, dinner, \$18; **butter**, \$9; **small antique plate** with bird (in cupboard), \$12; **white mugs** with crests, \$8; **yellow bowl**, \$160—Macy's Corner Shop Antique Galleries (R), 151 W. 34th St., New York 10001; 212-560-4660. **Sheffield silver-plated tankard**, #9-127, \$300; **silver-plated ice pail**, #9-116, \$325; **silver-plated Georgian-style Sheffield candlesticks**, #9-160, \$975—Charlotte Moss & Co. (R.T.), 1027 Lexington Ave., New York 10021; 212-772-3320. **Ivory faux-bois tureen**, \$140—Thaxton & Co. (R), 780 Madison Ave., New York 10021; 212-861-4390. **Apple print**, \$390; **wood finial** on grass, \$500—Lexington Gardens (R.T.), 1008 Lexington Ave., New York 10021; 212-861-4390. **Glass ceiling lantern**, \$1,275; **Mercury glass compote** on side table, \$240—Limited Editions (R.T.), 253 E. 72 St., New York 10021; 212-249-5563. **Assorted plates** on mantel, \$45 to \$85—Cobweb (R), 116 W. Houston St., New York 10014; 212-505-1558. **Handblown glass goblets**, \$39 ea.—Simon Pearce (R), 385 Bleecker St., New York 10014; 212-924-1142. **"Chinon" flatware**, five-pc. place setting, \$1,050.

(Continued on page 90)



## PRODUCT INFORMATION

Continued from page 89

sauce ladle, \$45; pie server, \$122—Christoffe Silver Inc. (M), 373 Park Ave. S., New York 10016; 212-683-4616. Colonial signet plate (silver-looking plate in cup-board), #110064, \$36—The Wilton Company (M), PO Box 600, Mount Joy, PA 17522-0060; 717-653-4444. Red-and-white tablecloth in basket, \$70; white Queen Anne plates, in cupboard, \$12 ea.; white pitcher with flowers, \$350—Florence de Dampierre (R), 79 Greene St., New York 10012; 212-966-1357. **Pages 64 and 65.** Glass bottle, \$275—Evergreen (R), 120 Spring St., New York 10012; 212-966-6458. Wheat sconces, \$400 per pr.—Lexington Gardens (R), 1004 Lexington Ave., New York 10021; 212-861-4390. White porcelain basket with raspberries, \$350—Florence de Dampierre, Ltd. (R), 79 Greene St., New York 10012; 212-966-1357.

## BIG STYLE FOR LITTLE KIDS

● **Pages 66 and 67.** Painted children's furniture no longer available. Wall mural painted by Carole Lansdown, 415-824-9553.

● **Pages 68 and 69.** Pretend house designed by McKee Patterson. Austin Braverman Patterson Architects, 354 Pequot Ave., Southport, CT 06490; 203-255-4031. New York City office, 39 E. 31st St., New York 10016; 212-532-8240. "Emily" tea set: tea pot, \$75; cup and saucer, \$175; creamer, \$32; sugar bowl, \$50—Laura Ashley Home (R), 714 Madison Ave., New York 10021; 212-735-5000. Playhouse designed by Jack Clark, 202 Fair Oaks St., San Francisco, CA 94110; 415-282-2000. Paint by National Paint & Coatings Association, 1500 Rhode Ave. NW, Washington, DC 20005; 202-462-6272. "Teacher's Pet" wallpaper from the Classroom Collection, #505371, "Composition" fabric for curtains from Classroom Collection, #162584—F. Schumacher & Co. (M), 939 Third Ave., New York, NY 10022; 415-3900. Blocks, #1, #2, #3 with checkerboard top, \$99 ea.—Think Big (R), 390 W. Broadway, New York 10013; 212-925-7300. Tie-Tac bookcase with removable shelves, \$165—Coman's Habitat (R), for catalog or store near you call 800-462-1769. Stuffed giraffe, #304-121, \$35; stuffed zebra, #308-673, \$35; stuffed lion, #304-1-3, \$100; all from World Wildlife Collection (Avanti). Paint bucket, #296-72-3, \$30. Jigsaw puzzle of Ireland, #269-20-9, \$16. Lotlino, #18796603, \$14. Clue #297424, \$17. Paddington bear, #248899, \$28—F.A.O. Schwartz (R), 767 Fifth Ave., New York 10022; 212-644-9400. World Basketball, \$29.95—The Wilton Company (R), 750 Hearst Ave., Berkeley, CA 94710; 415-644-1337. Purple stegosaurus clock, \$48, primary table set and two chairs, \$60—Contemporary Primitives (M), 269 Main St., Beacon, NY 12508; 914-831-2200. Red Volkswagen convertible toy cars, #12276, \$15 ea.—Schylling PO Box 233, Peabody MA 01960; 508-532-7540. Train, \$90; airplane, \$80; picture frames, \$18 ea.—Carnett, Inc., 230 Fifth Ave., Suite 3003, New York 10002; 212-725-8816. Beanbags, Barbar, #1025381, \$20; Celeste, #1025382, \$20; Monkey, #1025386, \$18; Sitting Barbar bookends, #1023254, \$75; storage boxes in primary colors, #14181, \$19.95; wood building blocks, #15453, \$36.95; "So Big" ruler, #67363, \$7.50—Childcraft (M), 20 Kilmer Rd., Edison, NJ 08817; 800-367-3255. Carved wooden frog chair, \$525—Mabel's, 849 Madison Ave., New York 10021; 212-734-3263. Cotton Fair Isle throw, scarlet and white, also available in rose multi white, \$55—Laura Ashley Home, 714 Madison Ave., New York 10021; 212-735-5000. Animal drawer handles, #111111, curtain tie-backs, \$83 per set of six—Bonpoint (R), 1269 Madison Ave., New York 10128; 212-722-7720.

● **Pages 70 and 71.** Designer for Kids Jeanette Remaley, Jeanette's, 12329 Fondren, Suite 115, Houston, TX 77035; 713-438-6419. "Balloons" wallpaper, #139-05; "Helter Skelter" fabric for duvet cover, #F189-01; "Crosspatch" fabric for pillows, #194-02, #194-06, blue-and-white gingham check; all from the Merry-Go-Round Collection for Designers Guild—Osaka & Little (T), 979 Third Ave., New York 10022; available through Anne Mullin Interiors (R,T), 289

Greenwich Ave., Greenwich, CT 06830; 203-625-0184. Daybed, pine with marine-base paint, \$1,500—Martinek Designs (T), 4527 Travis at Knox, Dallas, TX 75205; 214-559-3190. Bed insert: Blue Cloud foundation premier twin #TF2BC, \$109; Blue Cloud mattress premier twin #TM2BC, \$469—Select Comfort Sleep Systems (M), 11010 89th Ave. N., Minneapolis, MN 55369. French side table, \$95—Pottery Barn (R), New York City. Glass hurricane lamp, \$55—The Gazebo (R), 660 Madison Ave., New York 10021; 212-832-7077. Churchill Weavers yellow baby blanket, \$38—ABC Carpet & Home, 888 Broadway, New York 10003; 212-473-3000. Books—Eeyore's Books for Children (R), 2212 Broadway, New York 10024; 212-362-0634. Alice in Wonderland clock, \$65. Moi & Toi cups and saucers, \$65 ea.—E.A.T. Gifts (R), 1062 Madison Ave., New York 10028; 212-861-2544. White teddy bears with bows, \$48—The Wicker Garden's (R), 1327 Madison Ave., New York 10128; 212-410-7001. Teddy bears on daybed, \$25 in \$180—F.A.O. Schwartz (R), 767 Fifth Ave., New York 10022; 212-644-9400. Large teddy bear on floor, \$99—Penny Whistle Toys (R), 132 Spring St., New York 10012; 212-925-2088. Boudoir pillow case with ruffle, \$13.50; name on pillowcase, \$15; pillow form, \$8.50—Traditions (R), 86 Main St., Philmont, NY 12565; 518-672-4917. Painted pillow, by Liz Wain, \$60 (in order)—Liz Wain (M), 140 W. 22 St., New York 10011; 212-675-7953. Candy stripe rug, 4 by 6 ft., \$119—Kiddurries (M), Century Rug Corp., 151 W. 30 St., New York 10001; 212-564-9700. Ottoman, #S-13W, \$18; comes with coordinating rocker #R-11-W, \$43—Bright Ideas (M), Interiors Inc., 12442 SW 117 Court, Miami, FL 33186; 800-842-7555. American Sampler, c. 1850 in period frame, \$985—Urus Books & Prints (R,T), 981 Madison Ave., New York 10021; 212-722-8787. Flair room designed by Carol Knott, Carol R. Knott Interiors, ASID, 430 Green Bay Rd., Kenilworth, IL 60043; 708-256-6676. Right, "Finnish Village" wallpaper, \$27.99 per roll; "Finnish Village" wallpaper border, \$28.99 per roll. For duvet cover: "Village," in pastel, Kukka Field, "in pastel; "Combstripes," in pastel blue; pillowcase fabrics "Village," in pastel and "Kukka Field," in pastel; throw pillow fabric "Village," in pastel; all, 45 in. wide, \$20 per yd.—Marimekko (M), 37 W. 57 St., New York 10019; 212-371-7900. Marimekko (M), 7 W. 56 St., New York 10019; 212-581-9616. To order instructions for House Bed, write: Marimekko Inc., at 37 W. 57 St., New York, NY 10019. Ask for complete instructions with a cutting diagram. Bed insert: Blue Cloud foundation premier twin #TF2BC, \$109; Blue Cloud mattress premier twin #TM2BC, \$469—Select Comfort Sleep Systems (M), 11010 89th Ave. N., Minneapolis, MN 55369. All clothes by Hanna Anderson—Hanna Anderson, 800-222-0544. White antique wicker chair, \$450—The Gazebo (R), 660 Madison Ave., New York 10021; 212-832-7077. Child's straw hat with ribbon, \$30; checker lampshade, #K-48, \$25—Laura Ashley (R), 21 E. 57 St., New York 10022; 212-752-7300. White bannister nightstand, \$425—Taylor-Woodcraft (M), PO Box 245, Malta, OH 43758; 614-962-3741. Pastel sheep clock, \$40—Pamela Morin (M), Contemporary Primitives, PO Box 469, Beacon, NY 12508; 914-831-2200. Pitcher, \$15—Pottery Barn (R), New York. Gingham plaid rug in pink, all cotton, 4 by 6 ft., \$49—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. Awning fabric, #40M5632 in Aegean, \$4 in wide, 100 percent cotton, \$26 per yd.—Waverly (M), 79 Madison Ave., New York 10016; 800-423-5881.

● **Pages 72 and 73.** Clothes tree, \$130—Contemporary Primitives (M), 269 Main St., Beacon, NY 12508; 414-831-2200. Red straw hat with cherries, \$14—The Chocolate Soup (R), 946 Madison Ave., New York 10021; 212-861-2200. "Adrian" child's sofa, style #400 fabric pattern 21, color 05, \$270—Foam, Etc., Ltd. (M), one of the Children's Interiors, 1170 Corporate Drive W., Arlington, TX 76006. Books—Eeyore's Books for Children (R), 2212 Broadway, New York 10024; 212-362-0634. Wallpaper, "Sky-High" in light blue, #555-310W, \$15.99 per roll—Waverly (M), 79 Madison Ave., New York 10016; 212-213-7940. Bookcase and entertainment center, designed by Lynn Mullin custom-designed by David Untracht Designs—David Untracht Designs, 20 Park Ave., Suite 1109, New York 10003; Lynn Mullin Associates, Inc. 853 Broadway, Suite 906, New York 10003. Painted bunny chair,

\$60—Bougainvillea Baby (M), c/o Mangrum-Meeker, 485 Golf Shore Dr., No. 106, Destin, FL 32541; 904-837-5160. Cloud wallpaper, "Sky High" in light blue, #555-310W, \$15.99 per roll—Waverly (M), 79 Madison Ave., New York 10016; 212-213-7940. Child's bistro chair, honey finish (68), #610222, \$55—Patecek (M), PO Box 225, Richmond, CA 94808-0225; 415-236-7730. Child's chaise longue, 31 in. long, \$350—Jonal (R), 1281 Madison Ave., New York 10128; 212-860-8101. Child's slipper chair, in pink-and-white ticking, \$218—Traditions (R,T), 86 Main St., Philmont, NY 12565; 518-672-4917. Child's lounge chair in floral print #2103X56, grade 14, \$740; footstool, #33-101, in light blue #7109X56 grade 20, \$370—Century (M), PO Box 608, Hickory, NC 28603; 704-328-1851. Red hat with black ribbon, \$39; straw hat with pink flower, \$20—The Chocolate Soup (R), 946 Madison Ave., New York 10021; 212-861-2200. Cup and plate, part of a three-piece set, including a bowl, \$45—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. Wallpaper, "Sky-High" in light blue, #555-310W, \$15.99 per roll—Waverly (M), 79 Madison Ave., New York 10016; 212-213-7940. "Pooh-Bluebells" hand-hooked rug, CM #150, 36 by 29 in., from Claire Murray's Nantucket Collection of hand-hooked rugs, \$196—Claire Murray, Inc. (M), Nantucket Collection, PO Box 1089, 1 River Road, N. Charleston, NH 03603; 800-323-9276. House hamper, approx. \$130 (prices vary nationwide)—Fun Furniture (R), 8451 Beverly Blvd., Los Angeles, CA 90048; 213-655-2711. Chest of drawers in shape of Federal-style dollhouse, 5 ft 2 in. by 5 ft. 6 in. high, custom designed by Larry Shattuck for Debra Blair of Shattuck-Blair Associates®, Inc.—Shattuck-Blair Associates®, Inc., 315 W. 78 St., New York 10024; 212-595-0203. Bleacher storage unit, custom-designed by Siskin Valls: trompe l'oeil painting by Dana Westrain—Siskin Valls, Inc., 21 W. 58 St., New York 10019; 212-752-3790.

## AMERICAN COOKING NOW

● **Page 75:** Fred Van Ormer hand-painted tablecloth, \$180; "Perles" silver-plated flatware, \$140 per 5 pc. place setting—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115; 415-922-7276. Champagne flute by Sasaki—Fillmore (R), 2185 Fillmore St., San Francisco, CA 94115; 415-931-2224.

**Pages 76 and 77:** "Bertini" soup bowl, \$6; "Bertini" salad plate, \$25—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115; 415-922-7276. Simon Pearce goblet, \$32; Simon Pearce wine glass, \$32—Simon Pearce & Co. (R), 1429 Main St., St. Helena, CA 94574; 707-963-1010. "Palais Royale" pink napkin, \$10 ea.—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115; 415-922-7276. Dinner plate, \$22—Vanderbilt & Co. (R), 1429 Main St., St. Helena, CA 94574; 707-963-1010. Liz Wain hand-painted napkins, \$23 ea.—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115; 415-922-7276. Beeswax candle, \$43—Vignette (R), 3625 Sacramento St., San Francisco, CA 94118.

## ROLE MODEL

● **Page 110:** Edith Wharton's *Italian Villas and Their Gardens* (reissued by Classical America and De Capo Press) is available by mail from Edith Wharton Restoration, \$15.95 plus \$2.50 shipping per copy. Please make checks payable to: Edith Wharton Restoration, Inc., PO Box 974, Lenox, MA 01240. *The Decoration of Houses* (W. Norton & Co.) is available in bookstores, as is the excellent biography by R.W.B. Lewis, *Edith Wharton: A Biography* (Fromm International). ■

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## **You can't get addicted to cocaine.**

Cocaine was once thought to be non-addictive, because users don't have the severe *physical* withdrawal symptoms of heroin—delirium, muscle-cramps, and convulsions.

However, cocaine is intensely addicting *psychologically*.

In animal studies, monkeys with unlimited access to cocaine self-administer until they die. One monkey pressed a bar 12,800 times to obtain a single dose of cocaine. Rhesus monkeys won't smoke tobacco or marijuana, but 100% will smoke cocaine, preferring it to sex and to food—even when starving.

Like monkey, like man.

If you take cocaine, you run a 10% chance of addiction. The

risk is higher the younger you are, and may be as high as 50% for those who smoke cocaine. (Some crack users say they felt addicted from the *first time* they smoked.)

When you're addicted, all you think about is getting and using cocaine. Family, friends, job, home, possessions, and health become unimportant.

Because cocaine is expensive, you end up doing what all addicts do. You steal, cheat, lie, deal, sell anything and everything, including yourself. All the while you risk imprisonment. Because, never forget, cocaine is illegal.

There's no way to tell who'll become addicted. But one thing is certain.

No one who is an addict, set out to become one.

## **C'mon, just once can't hurt you.**

Cocaine hits your heart before it hits your head. Your pulse rate rockets and your blood pressure soars. Even if you're only 15, you become a prime candidate for a heart attack, a stroke, or an epileptic-type fit.

In the brain, cocaine mainly affects a primitive part where the emotions are seated. Unfortunately, this part of the brain also controls your heart and lungs.

A big hit or a cumulative overdose may interrupt the electrical signal to your heart and lungs. They simply stop.

That's how basketball player Len Bias died.

If you're unlucky the first time you do coke, your body will lack a chemical that breaks down the drug. In which case, you'll be a first time O.D. Two lines will kill you.

## **Sex with coke is amazing.**

Cocaine's powers as a sexual stimulant have never been proved or disproved. However, the evidence seems to suggest that the drug's reputation alone serves to heighten sexual feelings. (The same thing happens in Africa, where natives swear by powdered rhinoceros horn as an aphrodisiac.)

What is certain is that continued use of cocaine leads to impotence and finally complete loss of interest in sex.

## **It'll make you feel great.**

Cocaine makes you feel like a new man, the joke goes. The only trouble is, the first thing the new man wants is more cocaine.

It's true. After the high wears off, you may feel a little anxious, irritable, or depressed. You've got the coke blues. But fortunately, they're easy to fix, with a few more lines or another hit on the pipe.

Of course, sooner or later you have to stop. Then—for days at a time—you may feel lethargic, depressed, even suicidal.

Says Dr. Arnold Washton, one of the country's leading cocaine experts: "It's impossible for the nonuser to imagine the deep, vicious depression that a cocaine addict suffers from."



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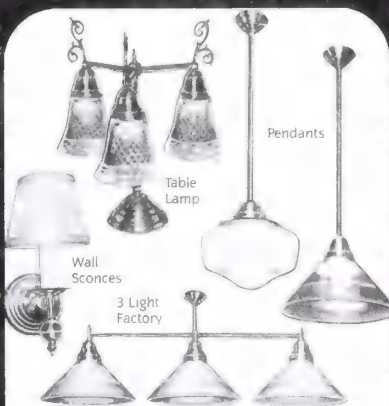
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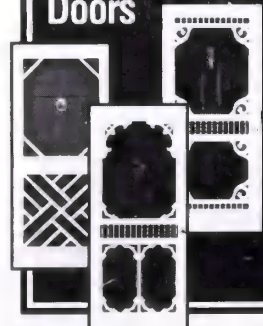
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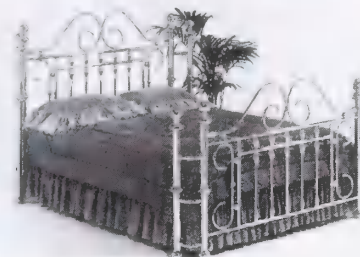


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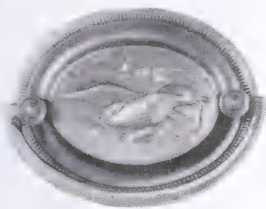


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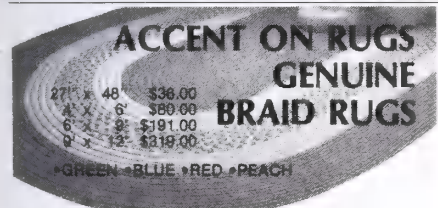
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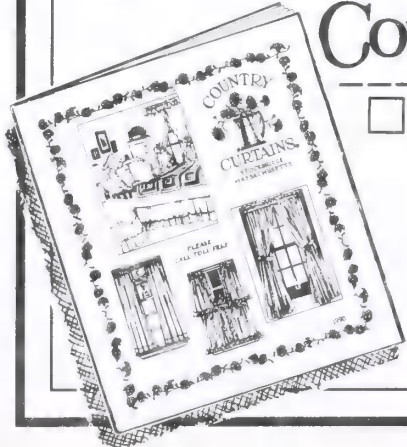
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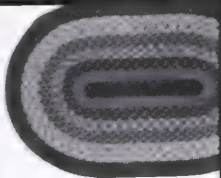
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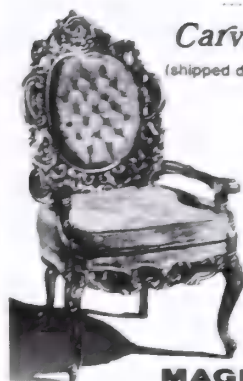
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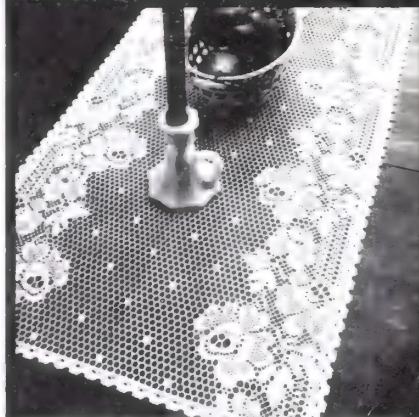
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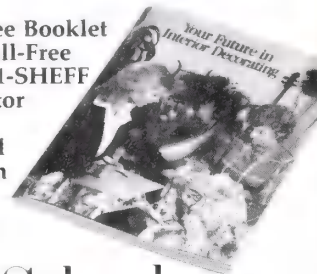
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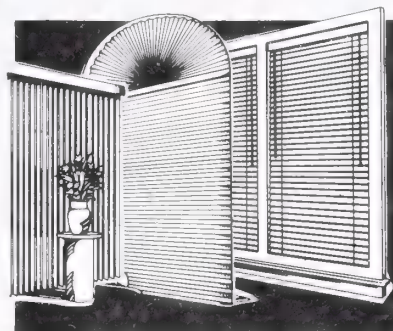
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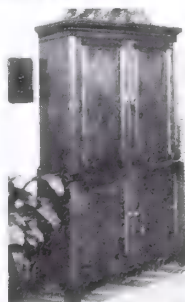
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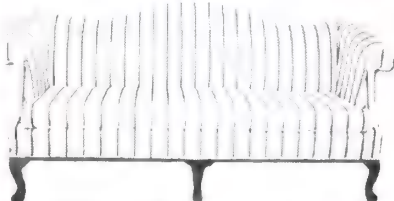
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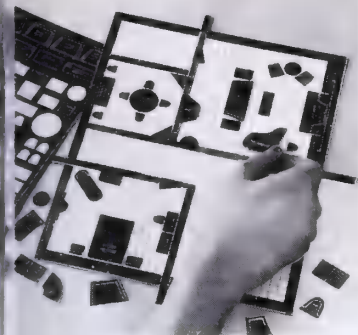
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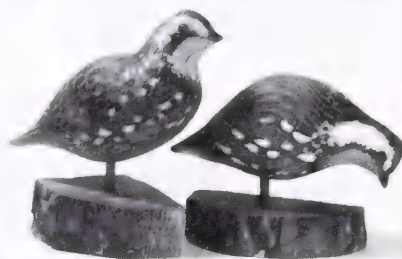


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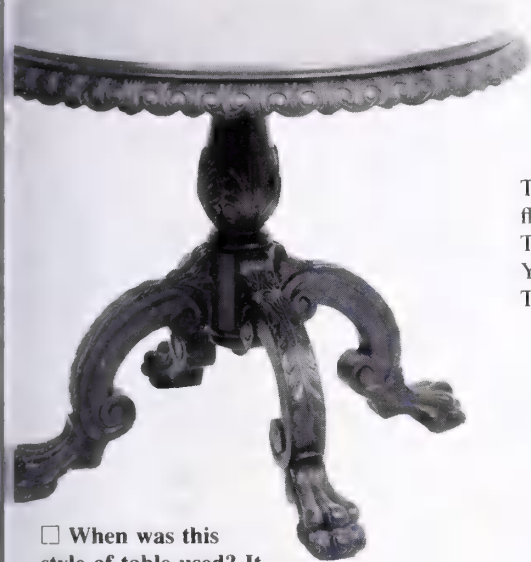
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# YOUR COLLECTIBLES

By RALPH and TERRY KOVEL



☐ When was this style of table used? It is mahogany, round, with a carved edge and carved feet and is 3 feet in diameter.

—K.W., Overland Park, Kans.

The round center table became popular in England about 1820. Some were made with tilt tops so they would take up less space when not in use. Others functioned as dining tables or tables that remained in the middle of a room and doubled as desks. Those made with pedestal legs did not interfere with chairs. The acanthus leaves on the center of your pedestal and the paw feet are typical of the Regency and Empire periods. This table was probably made between 1850 and 1860, and may be English or American. Its value today, if it is not heavily restored, is about \$750.



☐ Both parts of my iridescent gold glass bowl are signed "L.C. Tiffany, Favrite." What is the two-part center for?

—G.J., Acworth, Ga.

You own a Tiffany flower bowl. It was designed for a style of flower arrangement popular until the 1940s. A flower holder, often called a "flower frog," was placed in the center of a shallow bowl. Each flower stem was then pushed into a separate hole in the frog. The result was a circle of flower heads but very few leaves. Your vase has a two-level holder, the top part used if the flowers had long stems. These bowls were made between 1879 to 1933. Yours would sell for \$1,500.



☐ What is the age and value of this type of child's chair? It is unpainted, natural finished wood, has a rush seat and is 30 inches high.

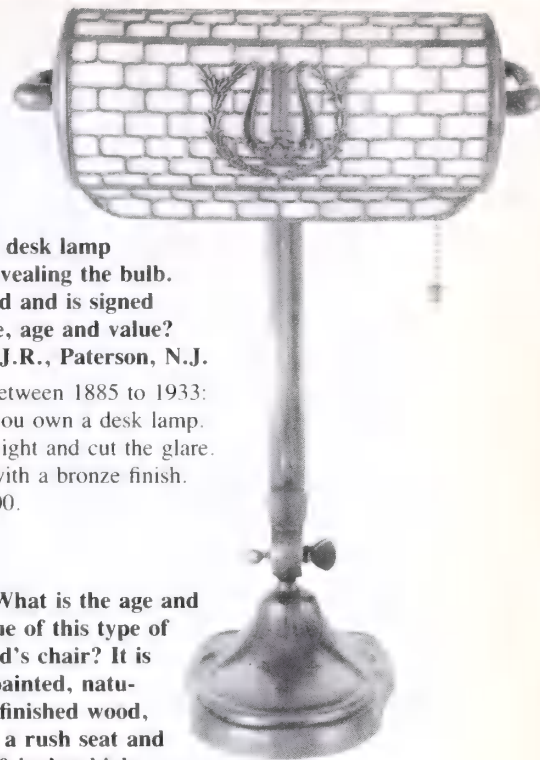
—C.L., Columbiaville, Mich.

Furniture that was made for children—cradles, chairs, walkers and stools—can be seen in books published as early as the 15th century. In Colonial America small chests and settle benches were also made. In the 1750s, there were a few cabinetmakers who made children's "dining and low chairs." By the 19th century, children's furniture was more common. You have a ladderback chair in a style used in the late 18th century. The well-shaped arms and finials and the curved rungs at the back indicate an early date. Your chair is worth about \$1,200.

☐ My flowerpots, decorated in various colors, are unmarked and 10 inches in diameter. How old are they?

—J.W., Baton Rouge, La.

Your flowerpots were made about 1890 of majolica, an earthenware glazed with an opaque tin enamel, which completely conceals the clay body. Victorian majolica was made in England, the United States, Germany, Italy, France and other countries. Collectors rediscovered majolica in the early 1980s and prices have continued to rise. Your pots are worth about \$200 each. ■



☐ The glass shade on my desk lamp revolves, concealing or revealing the bulb. The base is bronze-colored and is signed "Handel." What is its use, age and value?

—J.R., Paterson, N.J.

The Handel Company made many lamp styles between 1885 to 1933: floor lamps, table lamps and hanging fixtures. You own a desk lamp. The revolving shade was designed to direct the light and cut the glare. Your lamp probably has a base of white metal with a bronze finish. The type of lamp you have is worth about \$2,000.

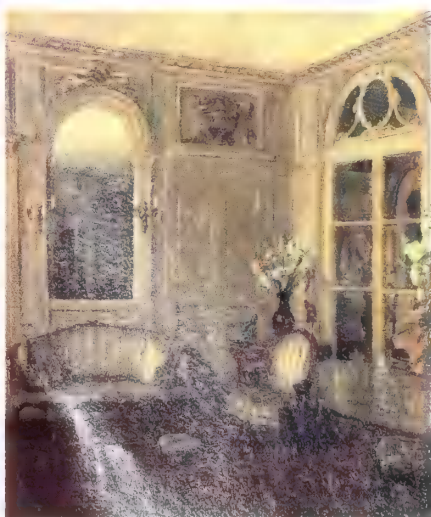


# ROLE MODEL

By JANE MARGOLIES

## EDITH WHARTON

The novelist delighted  
in making homes for herself—  
and her characters



**Edith Wharton (1862–1937), (top right) practiced the clean classicism she preached. At The Mount (top left), molding is white and railing is black for contrast—as prescribed in *The Decoration of Houses*. Center: At Land's End, Newport, Ogden Codman's trellis adds architecture to Wharton's garden (watercolor, Beatrix Farrand). Left: Pavillon Colombe shows Wharton's pared-down elegance. Painting, Walter Gay.**

FOR MORE DETAILS,  
SEE PRODUCT INFORMATION

**M**ost Americans know Edith Wharton because of her popular novels, but Wharton's first book was a groundbreaking treatise on decorating. In 1897, with architect Ogden Codman, Wharton published *The Decoration of Houses*, extolling classicism. The authors denounced the suffocating Victorian style—littered tables; sets of fringed, brocade-covered chairs; layers of curtains.

Suffocating, too, was the patrician New York world Wharton was born into—a world in which women were ornaments, writing was “not nice,” and appearances mattered more than truth. On childhood trips to Europe, however, Wharton discovered art and culture, cosmopolitan cities and the kind of country estates she included in her 1904 book *Italian Villas and Their Gardens*.

When Wharton created her own country estate, The Mount, in Lenox, Mass., architect Francis Hoppin modeled the mansion on England's Belton House. Eventually, Wharton gave up the Berkshires for France. (The Mount is now being restored for the public by Edith Wharton Restoration.) At her manoir, Pavillon Colombe, Wharton wrote her Pulitzer Prize-winning *The Age of Innocence*.

In that novel as well as others, decor can be as important as dialogue. Newland Archer's cozily furnished library—“English mezzotints, Chippendale cabinets, bits of chosen blue-and-white and pleasantly-shaded electric lamps”—helps build reader sympathy for Archer. If her fictional houses were extensions of her characters, Wharton's own homes were a real passion. Henry James, Wharton's close friend, said, “No one fully knows Edith who hasn't seen her creating a habitation for herself.” ■

### From *The Decoration of Houses*:

- A small quantity of ornament, properly applied, will produce far more effect than ten times its amount used in the wrong way.
- Proportion is the good breeding of architecture. Symmetry is the sanity of decoration.
- The supreme excellence is simplicity.



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# HOUSE BEAUTIFUL

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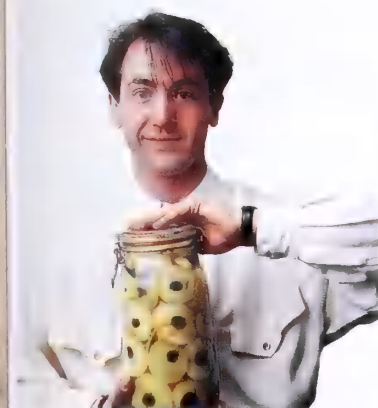
In a new sun-room, French doors and handsome woodwork make a dramatic background for antique wicker pieces. (See pages 76 to 79). Rocker, Wicker Garden. Screen painter: Trudi Solin. Birdcage, Lexington Garden. Photograph: Billy Cunningham.



64 **Perennially Surprising**



68 **Curtain Call**



87 **Heavenly Preserves**



80 **Kitchen Magnetism**



50 **Pastoral Sweden**



42 **A House by a Lake**





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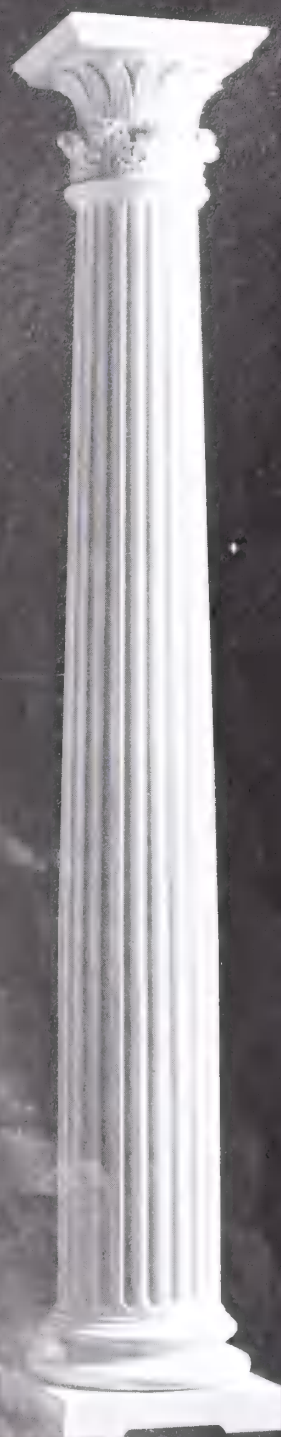
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# THINKING ALOUD

THE DAY OF THE CHURCH RUMMAGE SALE, THE WHOLE TOWN SWARMS IN—  
EVERYONE FROM A FAMOUS NOVELIST TO YOUNG FAMILIES—  
AND WE DO MORE THAN BARGAIN HUNT: WE CONFIRM OUR COMMUNALITY



LILLO RAYMOND

One of the great summer rituals in the Connecticut village near our house is the annual church rummage sale. For weeks cars pull up to the parish house door, disgorging cartons that could hold anything from 1920s children's books to an orphaned pair of crystal sherry glasses or a battered pine box full of cast-off tools. Patiently, the volunteers sort and generously underprice each item. On the day of the great sale, the whole town swarms in—everyone from a famous novelist to young families on the hunt for next winter's skates. The atmosphere as we prowls the tables and meet over hot dogs under the trees is a friendly sort of frenzy, with as much greeting and joking going on as shopping. But we've all been lucky: I still cherish the Staffordshire platter (with a barely noticeable nick) that I carried home for \$35 to add to the blue-and-white collection in my Welsh cupboard.

Giving to the rummage sale delights many of us, I think, because it assuages a thrifty streak that can't bear to throw out anything usable. At the same time, it encourages us to do just that—to excavate closets and toss out what we've grown tired of. After all, I

think, someone may look with fresh eyes on this nicely framed print I no longer notice. In exchange, I'll seize with glee a weathered stool—perfect for magazines—that my neighbor saw as barn clutter.

On Rummage Sale Saturday, we do more than bargain-hunt: In a grand swap, we confirm our communality. Everyone donates, almost everyone totes something home, and the proceeds, we know, will help the church. In a world of waste, where the leftovers of our lives threaten to choke the planet, the time-honored ethic of the rummage sale is as morally consoling to the householder as the compost heap is to the gardener.

Yet it wasn't so long ago that our decorative statements seemed to require the shine of the all-new. Dining chairs rubbed by other hands had no place in our brave new world of design. Young couples choosing their own furnishings for the first time wanted to separate themselves from parental tastes. To them, second-hand meant second-class.

How different from the pleasure we take today in poking into thrift shops and garage sales. Today it is precisely the patina of time that appeals to us, as antiques dealers who haunt these very precincts know well. If you're like me, a yard sale in the country is irresistible: I'm always skidding to a halt and wheeling around at the mere glimpse of a quilt rack or a pair of mismatched chairs propped at the end of a driveway.

There is not only the lure of discoveries in these forays, but the possible fulfillment of that little wish list I always carry in the back of my mind. Perhaps this time I'll find just the right cabinet top for a pine base that's waiting in the attic, or a Victorian wicker plant stand of a certain height and shape. I'll know it when I see it—and the price will be right. And what better time, while strolling around nibbling homemade brownies, to gather up surprises for children and friends: a charming old butter dish for the porcelain collector's birthday, and maybe this model of a Model T for her son.

Nowadays, even friends who are perfectly able to purchase well-pedigreed antiques, and do, are heard to brag gleefully about their flea market discoveries. Perhaps it's some rumpled, genuinely faded, tea-colored

chintz curtains—the very look Ralph Lauren has made popular. With true bargain-hunter's enthusiasm, they'll tell you how they went right off and covered some tasteful sofa pillows with their find. There's a kind of reverse chic in all this, I guess, but I can't help feeling there is something more, some wry comment on our extravagant times.

Many of us, I believe, have a kind of battle fatigue from the years of over-glamorized consumerism and escalating prices that have whipped past us with tornado force in recent decades. We want to come in out of those winds, and touch something gently worn and still-affordable. We want to fix what is broken, not throw it away.

And if we can make a game of that, all the better. "Can you believe it, people wanted to *bargain* at our garage sale," a friend reported. "Hardly anything was more than \$30, but it gave them a certain excitement of the chase." For my part, there's also a creative excitement, like the day I found a damaged book containing some beautiful botanical illustrations to frame.

For all of us incurable recyclers, there's another pleasure—that photo-sharp memory of exactly where and when we came upon a cherished find. I think of a pair of sooty, wrought-iron andirons with a simple, lovely bird shape, which I glimpsed in a cobwebby corner at a Wisconsin barn sale. "Oh those," said the wife. "My grandparents brought them from Sweden when they moved here, and they've always been too small for our fireplace. You'll have to find a blacksmith to fix that back leg, but they are nice, aren't they?" Somehow, when we light our first fire in autumn, I recall that barn and even imagine I can picture her grandparents with their big wooden trunks, bringing their most precious possessions all the way from Sweden to a farm in Wisconsin. ■

*JoAnn R. Barwick*

JOANN R. BARWICK  
EDITOR





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# STYLE BEAT

Editors SALLY CLARK  
and DARA CAPONIGRO

## ONE-OF-A-KIND ARTISTS BOOKS

**A**rtists books—works of original art in book form—are now attracting the attention of savvy collectors. NYC's Ted Cronin Gallery sells limited editions and one-of-a-kinds like Stephanie Brody-Lederman's alphabet book (above), \$500. 805 Avenue of the Americas, NY, NY 10001.



ERIC ROTH



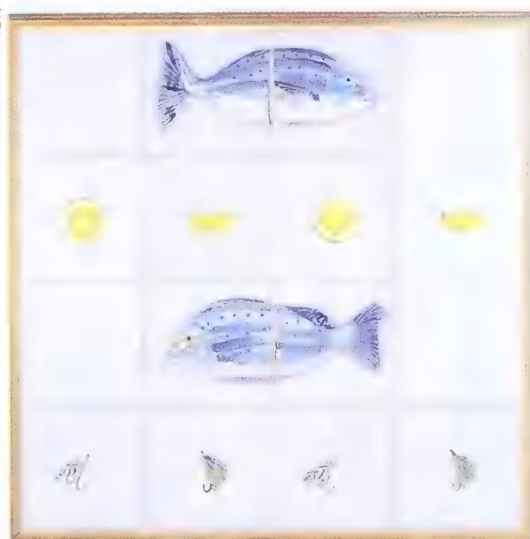
JESSE GERSTEIN

**N**ow that French designer Manuel Canovas (above) has opened his first fabric shop, visitors to Paris can buy his decorator fabrics at retail. Shop offerings include "Nimitz II" (above right), a medley of stripes that typifies Canovas's deft way with color. Orders take two days; shop delivers to customers' hotels. 7 rue Furstenberg, Paris.



**H**omeworks, the Wellesley Hills decorating shop of designer Nancy Serafini (top), exudes the comfort of a beautifully decorated living room. Her collection of custom furniture and accessories includes the lamp with base embellished by fabric découpage (above), \$895, and the roll-arm love seat (top), \$2,000, COM. Homeworks, 400 Washington St., Wellesley Hills, MA 02181; 617-237-7666.

ELIZABETH HATHON




## SOMETHING FISHY

**C**eramist Lorna Hoover sculpts a fish, then uses it to make the mold for her custom relief tiles, which can be worked into spa surrounds, backsplashes or plaques like the one shown here (left), \$350. Hoover is one of seven tile artisans represented by Paula Estey's concern, Country Tile, 131 Dodge St., Beverly, MA; 508-921-1460, which offers a color portfolio of the custom tile collection, \$20. ►

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## FROMPE L'OEIL TERRAZZO

Artist Matt Nolen makes ceramics that seem sheathed in mosaic. In fact, the wares are carved while the clay is wet, then each section is individually painted to create the appearance of tiny tesserae. Right, from left: Ocean pot, \$60; Pitchers, \$250 each, at Portico, 12-941-800.



**STYLE  
BEAT**

**B**orrowing from Byzantine mosaics, artist Jill Rosenwald uses shards of pottery for a border, then paints a cameo for her limited-edition plate (right), \$332. From Public Domain, 148 W. 16 St., New York, NY 10011; 212-727-3729.



ELIZABETH HATHON



ELIZABETH HATHON

WITH THEIR  
TACTILE SURFACES  
AND DEEP JEWEL  
COLORS, MOSAICS ARE  
ARRESTING ACCENTS

## CENTERED ON BLUE

Sparkling with a deep, transparent blue that evokes the Mediterranean Sea, a glass mosaic bowl (above) handcrafted by artist Erin Adams is a dramatic centerpiece. \$300. From Clodagh, The Center for American Design. Information: 212-505-1774.



ELIZABETH HATHON

## DEEPLY TEXTURED MOSAIC PATCHWORK

Fish ply the deep on this end table (above), \$550, whose top is formed from irregular shards. Designed by Linda Benswanger and Jodi Balsamo, the wrought iron table is available at Clodagh, The Center for American Design: 212-505-1774.



FRANKLIN L. AVERY

**A** chair paved with quarter-inch ceramic tile (right), \$850, is by San Francisco artist and furniture designer Joe Rozak, who often combines pottery shards and commercial tiles in his furniture. For information: 415-2674.

Editor SARAH McPECK



KAREN SCHULD

**P**aul Fanfarillo and Paula Zanger (below) offer custom terrazzo-inspired hand-printed fabrics (left) at their shop, Sofasoma, 441 E. 12 St., New York, NY 10009; 212-777-2719. ▶





# WHIMSY TO GO



A wastebasket poised on pert ball feet with a rickrack collar (above) makes a cheerful statement, \$375. From a collection of new toleware accessories inspired by 18th- and 19th-century antiques. Designed by P. Briger Antiques, 212-517-4489.



**E**d Batcheller and Amy Hess make witty candelabra that feature cows jumping over clowns, and ballerinas en point on camels. Candle holder (below), is \$120; 516-288-4154.

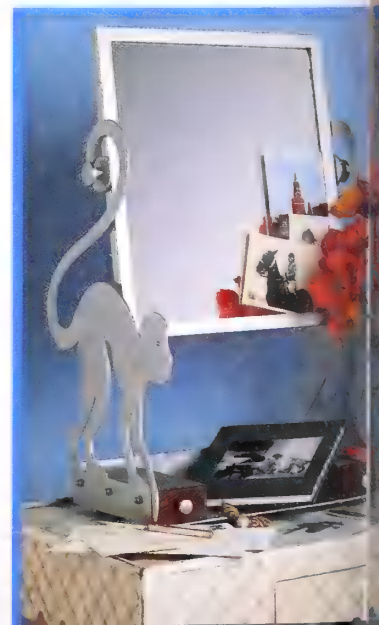


**B**unches of trompe l'oeil grapes painted on the seat (above) transform this piece from a staid wooden kitchen chair to a lighthearted accent, \$600. From Store Next Door. Information: 212-606-0200.



Fanciful fixture: When the candlelight bulb is switched on, the gilt leaves of this wall sconce (right) become a halo of reflected light. The fixture looks antique but is new tole, \$1,600. P. Briger Antiques, 212-517-4489.

Monkey shines: A vanity mirror of brushed aluminum propped up by the curled tails of two monkey figures (below), \$900, adds sly humor to a dressing table. By artist Chris Collicott at Clodagh: The Center for American Design, 212-505-1774. French night table, \$1,420, John Rosselli International, 212-772-2137. Antique crystal bottle, Faces of Time, at Henri Bendel.



As she made her way through Wonderland, Alice encountered all sorts of startling objects, and she might even have come across a chair such as this one (left) with a back shaped and painted like a vibrant red poppy, \$520. By Farr & Now, Inc., available at Adrien Linford, 212-289-4427.



## JUST ONE PLAYFUL OBJECT CAN LEND WIT TO YOUR DECORATING



**E**lephants and camels roam the pillowcases while palm trees sprout on the sheets of "Caravansary" (above), a charming design in bright, poster-paint colors. It is new from Martex. Also available: tab-top curtains and a shower curtain. For stores in your area: 212-930-3766.



Visions of fantastic chairs dance in the mind of artist Amanda Depew. Prints of six of her fantasies are available at Charlotte Moss, where a single chair print, framed (left), is \$350; portfolio of six unframed prints is \$325; Charlotte Moss, 212-772-3320.

A perching bird is a winsome touch on a pier mirror made of wrought iron (left), \$2,547. The mirror is an impressive 82 inches high and has an oxidized finish, by The Phillips Collection. For where to buy: 718-482-7676.

Editor DANIELLE BARONI  
Photographer STEVE TAGUE

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Cat caprice: This woodcarving of an industrious mouser diving through the pets' door with its prey dangling from its mouth (right) would be an amusing accent to hang low on a wall, \$350. From Mabel's. For free brochure of other cat-decorated items write Mabel's, 849 Madison Ave., New York, NY 10021; 212-734-3263.



**T**aking the shape of a cornucopia basket brimming with fruit, this metal sconce (left) would be an amusing way to light up a hallway, \$900. By The Phillips Collection. Stores: 718-482-7676.

**L**eaving a trail of paw prints behind him, a comical cat pads across a wool area rug designed by Hilton McConnico (right). Rug measures 4 feet 7 inches by 6 feet 7 inches and is \$759. At ABC Carpet & Home, 212-473-3000. ▶





# STYLE BEAT

## SHOWING HIS METAL

**C**alifornia designer Eric Cogswell cuts metal with the precision of a silhouette artist plying a pair of scissors. The results of his metal artistry (right) are appealingly whimsical flat urns with concealed vases behind them, and other accessories which come in rusted and painted finishes. The collection, from \$25 to \$120, is available at Brambles, 800-526-7516.

JOHN VAUGHAN



JOSEPH MEHLING



**N**ew York furniture designer Zev Vaughn, 30, has set his sights on producing "art-oriented" furniture at affordable prices. His "Lilyan" chair (below), inspired by French Regency style, has a steel frame, upholstered seat and back roll, \$700 in customer's own fabric. Stores: 212-727-3729. ■



FOR MORE DETAILS  
SEE PRODUCT INFORMATION

**F**rom the start, Barry Ferguson had a way with flowers. A horticultural prodigy in his native New Zealand, he won his first flower show prize at age 9 and later left university to teach horticulture and run the first of many florist shops. Since settling on Long Island in 1973, Ferguson has become renowned for his lush flower arrangements. Now he shares his secrets in the superb book *Living with Flowers*, J. Barry Ferguson & Tom Cowan (left and below, Rizzoli, \$40), filled with how-to's and detailed photos. Orders, 800-ALL-BOOK.



## A STITCH IN TIME

**D**avid Eugene Bell sets his art needlework in charming and unusual "frame" such as this tin antique dormer window (below), \$1,700. Currently preparing for a one-man show next year at the Silo in New Milford, Conn., Bell is still able to squeeze a few commissions into his agenda. For more information, call: 203-868-7491.

WILLIAM SEITZ





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Your home is the stage setting which you live. It reflects your perception, your sense of style. As you evolve, your home becomes a constant reminder of the cherished past upon which you create your ever-changing present. Your home is your life — and your style. What's inside your home tells you who you are, who you've been, and who you want to be. In a way, your home is your personal résumé, revealing more about you than you sometimes realize. It comes a time in each person's life when the résumé needs updating. Perhaps there's been the addition of a child, a new job, a new spouse... or a new attitude. As you grow, your home needs refurbishing and your style needs

Bernhardt is here to help.

If defining your life's style — or of decorating — hasn't been easy, perhaps you've been looking for help in the wrong places. A visit to a Bernhardt dealer will give you ideas... on everything from furniture styles to furniture placement; from fashions' newest colors to fabrics' latest patterns.

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professional design staff stands  
assist you in adapting showroom  
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Bernhardt has been building furniture for over 100 years. In 1889, Bernhardt is a family furniture business with ten manufacturing plants in Western North Carolina. This experience and expertise in furniture making goes into creating each Bernhardt design, whether wood, upholstered furniture in contemporary or traditional styling.

Bernhardt produces a wide range of furniture collections spanning major style influences: country, neoclassical, contemporary, traditional, and oriental. Your style awaits you at your Bernhardt dealer, where well-appointed furniture groupings will kindle your imagination and sense of innovation.

Just consider some of your options. You might wander into a country bedroom setting, with a four-poster bed that speaks softly of its humble beginnings and a simpler way of life. With understated coverings, one is tempted to linger in the room's pared-down, comfortable atmosphere. Picture vintage country furnishings with an air of freshness and familiarity. With Bernhardt, the result is anything but ordinary.

Or, perhaps you'll be drawn to the formal side of traditional in an 18th-century dining room, where you'll want to sit and examine every detail... and appreciate the exquisite craftsmanship.

If tradition in these forms fails to elicit a strong personal response, maybe a classical environment will. You might prefer neoclassical furnishings with smooth surfaces and bold architectural presence. Expressed in light colors, this furniture makes a statement. It appeals to those of us who long for tradition and demand a contemporary ambience.

These are only a few of your options. There are many, many more. With Bernhardt, the options are timeless. You can mix what you like with what you have with what you already have.



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Bernhardt designs furniture with the individual in mind in order to bring style to everyday living. That's why Bernhardt entertainment cabinets are built to be stylish as well as functional. Each design is engineered with disappearing pocket doors; a pull-out, swivel TV tray, which allows space for the latest TV sizes; a VCR slot and space for turntables, tuners, record or cassette storage... everything you need to ensure your long-term entertainment pleasure.



## Shop For Bernhardt Furniture At The Location Nearest You

### Bernhardt Galleries

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**Connecticut Home Interiors**  
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#### GEORGIA

**Charles S. Martin Furniture**  
1000 Marietta Street  
Atlanta  
(404) 876-3392

**Julliana's Furniture Galleries**  
50 Amlajack Blvd.  
South Atlanta (Newnan)  
(404) 251-2500

**Royce Cullens Galleries**  
1575 Old Alabama Rd.  
Roswell  
(404) 640-6000

#### MARYLAND

**Royal Furniture (Trade Showroom)**  
510 S. Monroe St.  
Baltimore  
(301) 362-6300

#### MASSACHUSETTS

**Allen Furniture**  
250 First Avenue  
Needham  
(617) 449-1900

**Alpert's Furniture**  
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Seekonk  
(508) 336-6400

#### NEW HAMPSHIRE

**Jordan's Furniture**  
327 Daniel Webster  
Highway  
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(603) 888-9899

#### NEW JERSEY

**Faber Brothers**  
390 W. Clinton Street  
Haledon  
(201) 595-7523

**Philmor Galleries**  
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Voorhees  
(609) 768-5100

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(518) 664-7385

**Foremost Furniture**  
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**Nanrich Furniture of Smithtown**  
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(718) 373-6000

**Tucci's Furniture/Leonardo's**  
1015 North State St.  
Syracuse  
(315) 422-2672

**Woodlees Interiors**  
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Oceanside  
(516) 766-0020

**Woronoff's Furniture Design Center**  
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Middletown  
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**Hollandia Interiors, Inc.**  
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**Jonns Interiors**  
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**Multe Furniture Co.**  
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(412) 351-3818  
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**Moore's Fine Furniture**  
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**Propper Brothers**  
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#### VIRGINIA

**C.L. Barnes Furniture**  
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& Golansky Blvd.  
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**Esprit Decor**  
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Chesapeake  
(804) 482-5175

#### WEST VIRGINIA

**Furniture Shop Inc.**  
101 Bowers U.S. Rt. 119  
Charleston  
(304) 345-5011

#### ALABAMA

**Birmingham Wholesale**  
2200 2nd Ave. So.  
Birmingham  
(205) 322-1687

#### CONNECTICUT

**Connecticut Home Interiors**  
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Middletown  
(203) 347-2508

#### DELAWARE

**Kauffman's Furniture**  
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(901) 761-4998  
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**C.L. Barnes Furniture**  
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(703) 780-7444

**8219 Centreville Rd.**  
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**419 East Maple Ave.**  
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(703) 938-0450

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10670 Lee Hwy.  
Fairfax  
(703) 691-4333

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6933 Richmond Road  
Williamsburg  
(804) 564-9767

**Weaver Wayside**  
2031 W. Main St.  
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(804) 792-3638



# DECORATOR'S EYE

## OPEN YOUR EYES TO COLOR

A DESIGN PRO TELLS US HOW TO LEARN WHICH COLORS MAKE US HAPPY  
AND THEN HOW TO INCORPORATE THEM INTO OUR HOME LIVES



Fresh flowers can provide the all-important, impromptu accent color.



In colorful surroundings, accessories may quietly echo one of the tones.

By ALEXANDRA STODDARD

**W**e all have our own happy colors and color combinations—colors that are necessary for our sense of wholeness, equilibrium and joy. But we don't automatically know what they are. Evaluating the colors that surround you at home is an exercise I recommend wholeheartedly. It can lead you to freshness and beauty you never expected. Let's look at the rooms we live in. Be as objective as possible. Go from room to room with a pad of paper and pen.

Look at the overall statement of a room. Is the room light in feeling or is it dark and heavy? Does it cheer you up or make you sad? We change the colors of our surroundings throughout our lives, and when we do we should use color to nourish our spirit. For instance, my own brown kitchen was dark and heavy and it dragged us down even though it was charming. So we made it deep sky blue with bleached wood; now it is filled with color and light and it gives us great pleasure. When I go into my study I want to concentrate and tune out the rest of the world; its dark green ambience pleases me, and the rich color is appropriate to the purpose of the room. Just looking at our pale

peony-pink living room puts a smile on my face—any time, any day.

When you open up to your honest reactions to what you see and feel, you have made the first giant step toward expressing your own color palette. How do you react to the color of the dining room table? Is it heavy or is it refined? Let your eye absorb the whole and analyze each detail piece by piece, room by room. Study the color of a chair, a footstool, a plant container. Are the colors harmonious? Is the feeling welcoming?

Next, open up your closets and study the clothes you wear. How do specific colors make you feel? Study the different tones you wear in different seasons. Look at your silk scarves (or neckties), your shirts and bathing suits. Examine your hair ribbons, aprons, linen napkins, dish towels and pot holders. All these little things are additional clues. Open up your linen closet and examine the color palette. Are there towels and sheets you don't enjoy because of the colors?

As you search for the colors you respond to positively and edit out the colors you realize you no longer appreciate, don't be embarrassed if a color you really don't like is one you've lived with for 20 years. Be determined to express your individuality

and originality through your passion for particular colors and combinations. What you envision *now* as your color palette is what matters. I have gone through the most amazing color phases and I know that we all do. So unburden yourself and let go of colors that no longer please you. Start eliminating them, a room at a time, or try the most inexpensive things first—for instance, bathroom towels and the note pads you use.

Rooms that work have a color scheme. Choose two or three colors you want to mix together. Be strict about not adding too many at first. Nancy likes fresh pale pink against dark hunter green. Kathy enjoys peach, cream and soft greens. The reason each could be a successful color scheme is because of its simplicity. A room that has a specific color message is refreshing and restful. Edit your colors so that you have no more than three per room. For example: yellow, pink and green; or lilac, green and pink; or blue and yellow. Rooms that are finished with white woodwork and trim give your color scheme space to breathe.

Most rooms have wood floors and furniture, so once you have chosen your color scheme, determine which wood tones will

*(Continued on page 29)*



# NOW THE CHANGE OF LIFE DOESN'T HAVE TO CHANGE YOURS.

Today, the change of life doesn't mean you have to feel "middle-aged" just because you're going through menopause. Throughout the menopausal years you can, and should, expect to be free from the symptoms that can disrupt your life.

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Menopause isn't "all in your head." The hot flashes, the night sweats that can cause insomnia, and vaginal dryness all have a very real, physical cause: the loss of your body's estrogen. Estraderm<sup>®</sup> relieves menopausal symptoms by replacing that estrogen in a natural and revolutionary way: through your skin.

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Estraderm is a clear, round patch that

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### **What To Ask Your Doctor About Estraderm**

Estraderm is being used safely and effectively by millions of menopausal women. To learn whether it would benefit you, here are some questions you might want to ask your doctor.

**Q:** Is the Estraderm Patch right for me?





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ESTRADIOL TRANSDERMAL SYSTEM

available in 0.05 mg. and 0.1 mg. strengths.

For brief summary information on Estraderm, see next page.



# ESTRADERM®

## estradiol transdermal system

Continuous delivery for twice-weekly application.  
BRIEF SUMMARY OF PRESCRIBING INFORMATION.  
PLEASE SEE FULL PRESCRIBING INFORMATION.

### ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA.

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration, it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses.

### ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intra-uterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

### INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following, moderate-to-severe vasomotor symptoms associated with menopause, female hypogonadism, female castration, primary ovarian failure, and atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae.

### CONTRAINDICATIONS

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast,
2. known or suspected estrogen-dependent neoplasia,
3. known or suspected pregnancy (see Boxed Warning),
4. undiagnosed abnormal genital bleeding,
5. active thrombophlebitis or thromboembolic disorders,
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

### WARNINGS

**1. Induction of Malignant Neoplasms** Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up of a single physician's practice has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

**2. Gallbladder Disease** A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

**3. Effects Similar to Those Caused by Estrogen-Progestin Oral Contraceptives** There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

**a. Thromboembolic Disease** It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

**b. Hepatic Adenoma** Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

**c. Elevated Blood Pressure** Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use, especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

**d. Glucose Tolerance** A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

**4. Hypercalcemia** Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

### PRECAUTIONS

#### General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.

2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).

3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.

4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.

5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.

6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.

7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.

8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in

any patient receiving estrogen, the medication should be discontinued while the cause is investigated.

9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.

10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

### Information for Patients

See Patient Package Insert

### Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalein retention,
2. increased prothrombin time, increased factors VII, VIII, IX, and X, decreased antithrombin III, increased norepinephrine-induced platelet aggregability,
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T<sub>4</sub>) as measured by column or radioimmunoassay, free T<sub>3</sub> resin uptake is decreased, reflecting the elevated TBG, free T<sub>4</sub> concentration is unaltered, TBG was not affected in clinical trials of Estraderm;
4. reduced response to the metyrapone test,
5. reduced serum folate concentration,
6. increased serum triglyceride and phospholipid concentration, and decreased pregnenolone excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

### Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

### Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning

Estrogens should not be used during pregnancy.

### Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

### ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

**Gastrointestinal System:** Breakthrough bleeding, spotting, change in menstrual flow, increase in size of uterine fibromyomata, change in cervical erosion and amount of cervical secretion.

**Endocrine:** Breast tenderness, breast enlargement.

**Gastrointestinal:** Nausea, vomiting, abdominal cramps, bloating, cholestatic jaundice have been observed with oral estrogen therapy.

**Eyes:** Steepening of corneal curvature, intolerance to contact lenses.

**Central Nervous System:** Headache, migraine, dizziness.

**Miscellaneous:** Change in weight, edema, change in libido.

### HOW SUPPLIED

**Estraderm 0.05** (estradiol transdermal system)—each 10 cm<sup>2</sup> system contains 4 mg of estradiol USP for nominal delivery of 0.05 mg of estradiol per day.

Patient Calendar Pack of 8 Systems NDC 0083-2310-08

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**Estraderm 0.1** (estradiol transdermal system)—each 20 cm<sup>2</sup> system contains 8 mg of estradiol USP for nominal delivery of 0.1 mg of estradiol per day.

Patient Calendar Pack of 8 Systems NDC 0083-2320-08

Carton of 6 Patient Calendar Packs of 8 Systems NDC 0083-2320-62

Carton of 1 Patient Calendar Pack of 24 Systems NDC 0083-2320-24

\*See DESCRIPTION

Do not store above 86°F (30°C)

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109-9527-A



## OPEN YOUR EYES TO COLOR

*Continued from page 25*

complement it best. If you want everything to be light, bleach the wood floor and have some of your furniture painted or pickled in light tones.

Be daring with the few colors you select for your color scheme. When you add wood furniture, books, paintings, and other objects, your pure colors will be toned down and become background. Mahogany, for example, sings next to pale yellow and pale green. Colors are never seen in isolation; they are part of a complex whole.

The biggest color mistake is to select muddy, musty, dusty colors. If you go to a museum restoration in Deerfield, Massachusetts, or Williamsburg, Virginia, you see the rooms painted in colors that were used two hundred years ago. The rugged life of the American frontier, with the mud and soot from the candles and the constant smoke from open hearths, has little relationship to the way we live today. In many cases, even with limited pigments available, colonials used vivid colors that have grayed and faded with age and hard use.

Live in your own color time. Technology has given us many advances, and when it comes to color, you can have any shade you imagine. Let clear, luminous colors age naturally with time. Begin fresh. If you don't want strong colors, select pale, clear tones tinted with white.

Another common color mistake is to throw too many patterns together. My mentor, Mrs. Brown of McMillen Inc., taught us to repeat shapes and colors to gain harmony. Her living room walls are yellow with white pilasters and trim, and her upholstered furniture is yellow damask with touches of white. Antique chairs are accented in apricot cut-velvet, and, as the focal point, she has a Venetian red-lacquer secretary. The yellow walls, yellow curtains and repeated yellow upholstery give her room air and space so the eye doesn't have too much to take in all at once. You can use several different subtle patterns, but each one should add harmony to the composition.

Let each room sing a specific, subtle color song. Use strong accent colors in small doses. If you do a sofa in a yellow chintz that has 18 different colors in it, one of them red, be wary about isolating that red; if you put solid red pillows on that chintz sofa, the red may shout at you. Study the chintz: The red is used in touches. Do it that way. Never force a color. Rather than aggressive red pillows, try red tulips in a clear crystal vase. The red against the green leaves will be strong enough and infinitely more subtle. Or, perhaps you have a small Chinese red-lacquer picnic basket or a red-painted tray

you can place on a table. A charming room smiles at you, it never shouts.

Color is your tool to transform a space in bad weather and darkness and assure you a perennially cheerful place. The colors should have an inner glow, so that when you are not in your best mood or the weather is dreary, you can turn on the lights and feel cozy. Feed your color sense when you feel wonderful so it is there to surprise you when you are having an off moment. Color each room to fulfill personal needs. If you live in a city and miss having a garden, turn your rooms into interior landscapes in full bloom. Have green plants and trees and some flowering plants and cut flowers.

By changing a painting or a rug you can give a room a different character. Be attentive to the seasons so your rooms change as you do. When you feel your house looks dark and gloomy during the winter, put a bright, colorful quilt on the hall table or hang one on the wall of the stair landing. In the spring, when the weather brightens, put a huge vase of quince blossoms or forsythia on the bare wood of the hall table.

Consider having a summer scheme. Pick up all your rugs. Slipcover your upholstered furniture with inexpensive sailcloth or mattress ticking. Move your paintings around so you have an opportunity to appreciate each one in a place of honor—over the mantel or the hall table perhaps.

Seasonally strip each room of small objects and assemble them in one place. Then, with a fresh eye, put things back in a new way. You will discover that so many of your possessions have a similar color message. By moving small objects around, it is possible you will appreciate them more. Blue predominates in our library, kitchen and bedroom. By moving colorful treasures around, I am refreshed.

Whether you make color changes immediately (varying the napkins you use or even painting a wall) or you make notes about future improvements, you are on your own color path. I have a friend who believes each of us has his or her own special color. Hers is a soft pink. I have many favorites—pink, yellow, lilac, robin's-egg blue, peach, cool pale blue, white, soft green like the leaf buds of early spring. See if you can find your color(s) in the most humble, hidden places. Note whenever you find a color that offends you. I find I cannot keep a rag in the drawer in my laundry room if I don't like the color. I have discovered that a dreary cloth becomes something I avoid touching. A worn-out pastel towel, cut up, can be a rag I enjoy using to dust or polish.

All of us have too much random color in our lives. Some came as gifts, others are phases we went through. We have to eliminate all the *negative* colors in our immediate surroundings before adding fresh, clear,

positive colors. Once we do this we can build on the ones we have grown to like. If you are willing to *reject* some colors and combinations you currently are not enjoying, you will be providing space for what you truly relate to as your own life-enhancing palette—a color wheel you can live by.

I edit colored pencils, tissue paper, M&M's and just about everything where I have a color choice. Have you ever counted the different colors of jelly beans? There are forty different colors and flavors, and I separate them into several (to me) attractive combinations: The ones that do not harmonize with my schemes are edited out. What do I do with my rejects? I find someone who has a different color palette and give them a tiny gift.

It's fun to personalize colors right down to the lining of a kitchen drawer, the color of your exercise mat and leotard or even a ponytail tie. Elastic bands come in geranium red, lemon yellow and azure blue. Erasers come in cheerful colors, too. (One color touch that frustrates me is decorated paper towels and tissues. Why ruin pure white?) I select postage stamps that have attractive colors. If I buy a sheet of mixed stamps and some are prettier than others, I use the best-looking stamps when I write to my friends and use the others to pay bills.

The fun is to use color intimately to express ourselves as we evolve and grow so our personal colors bring us more pleasure each day. If you look at the lining of your sewing basket and it looks sad, you can instantly transform it simply by tacking in a cotton napkin you like in shades of pink and lilac, or a scrap of lime-green material left over from your bedroom curtains. Why live with colors you loathe?

The color refills in your Filofax, for instance, make a difference. That may sound silly, but think about it. If pink gives you a lift, why not turn to pink a couple of times a day rather than to white. Similarly, your sheets and towels, your bathing suit, hat, socks, sweaters, earrings, coat, your dinner plates, blankets, quilts, bedspread, your bathroom wall color, tiles, the grouting of your tiles, your hand soap—these physical things become instruments to carry out your color message. They become tangible symbols of beauty for you. According to Dr. Max Lüscher, the color theorist, colors are the mother tongue of the unconscious.

The next time you are arranging flowers, experiment with some of your favorite colors. Begin to collect small colorful objects for your home. In time you will discover that many of your objects can go from room to room and remain harmonious.

Don't always try to balance your colors evenly in a room. One color should make your statement and the rest should support

*(Continued on page 30)*





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## OPEN YOUR EYES TO COLOR

*Continued from page 29*

it. One of the prettiest rooms I have ever been in is a library in Old Westbury, Long Island, painted a penetrating dark blue with a blue-and-white toile cotton print at the windows and as slipcovers on the furniture. One bowl of tulips—yellow, white, orange and plum—furnished the color accents.

Color is the cheapest and easiest form of change. You can control the colors you experience to a larger degree than many people realize. If you outgrow your love of your hall wall color, you can transform it *now* and replace it with a luscious color you adore. Years ago I bought some wild sheets on sale—lilac, black, green and white—and I couldn't wait to go home to make my bed. At first it was exciting, but after reading in bed for a while I turned out the lights and couldn't sleep. The sheets were so aggressively colored and patterned, I had bad dreams. That was a real lesson to me. I should have started out small—bought a pair of pillowcases and tested them. When selecting color, take time to consider subtleties of shade, hue and value. Buy a pint of paint and make a generous sample before you paint an entire room. Study the color in daylight and at night, on sunny and dark days. We should experiment until we find an ideal balance—not too strong a hue, not too weak and light, but just the right color saturation and balance so combinations of favorite colors enliven us and warm our hearts.

When my daughter Alexandra discovered, at age two, how to make light purple by adding blue to red and mixing in white, it was a revelation to her. And when she found out how to make pink by adding red to white, she announced, "I want these colors in my room." Alexandra has lived her twenty-one years in pinks and purples. Looking at pictures of her in her purple, pink and white bedroom when she was three and four reminds me that we create our own world once we discover color as our magic tool. Because we in her family know how much she loves purple and pink, we are all on the lookout for sheets, quilts, posters and fresh flowers that nurture her passion for her palette. Pink roses are her favorite flower, and she has rose-scented potpourri and a pink Rigaud candle that smells like a profusion of pink roses on a hot June afternoon. Stepping into her bedroom is like having tea in a gazebo. This kind of romantic mood-setting is what color is for. ■

### COMING IN SEPTEMBER ON SALE AUGUST 14

■ **25 Great Decorating Ideas.** Ways to make every room in the house more attractive and inviting. Some are do-it-yourself quick fixes and some are more substantial but every one of them offers a big decorating payback.

■ **European Country Style in California.** A visit to the Capistrano Beach home of Gep Durenberger, antiquarian and educator, who has turned a once-ordinary suburban cottage into a warm and witty enclave you would swear was on the Mediterranean.

■ **Small Tables.** A big roundup. Whether modern or traditional, a new small table can bring a shot of style to a room, along with an added note of comfort.

■ **Straw in the Wind.** A look at India's influence on today's decorating.



# DESIGN WATCH

A new monthly roundup of what we find noteworthy in decorating and design

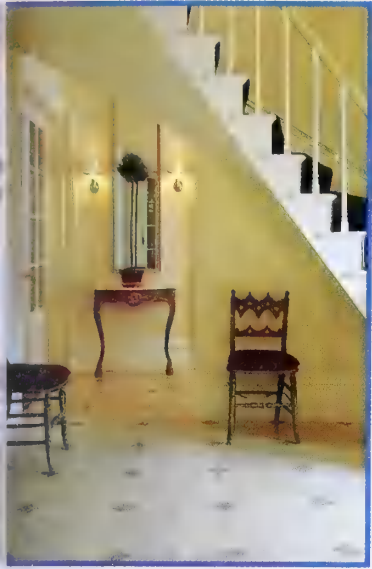
**▶ TREND:**  
**PARING DOWN**

"I think we're heading toward a more classic simplicity," says William Hodgins, the Boston-based decorator. (An example of his recent work, left.) "There's a trend toward less in rooms. My clients are tired of too many *things*; they're overwhelmed by the overly finished and overly filled. What I've been doing is making objects more sculptural by creating a slightly empty shell. Just a bit of incompleteness. I don't mean undone or lacking in individual richness—because I love gilded details and wonderful surfaces—but there is a definite move away from the almost claustrophobic feeling of the last decade's overdecorated rooms."



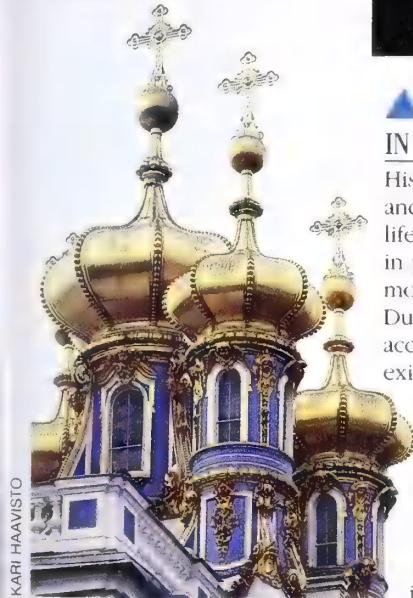
**▶ MASTERPIECES**  
**IN MINIATURE**

Historical castles, cathedrals and mansions are brought to life by Hugh Colvin, a Briton, in precisely-scaled porcelain models (The Casino in Dublin, above). Colvin, who accepts commissions for existing, projected or destroyed buildings, always tries to "pay attention to the architectural 'feel' of each piece, bearing in mind that it's a ceramic object that has to exist in its own artistic right."



**▼ DESTINATION: RUSSIA**

Head to the Soviet Union on tours catering to the design-conscious and discover such long-hidden marvels as the gilded towers (below) of the Russian baroque Catherine Palace in Pushkin. Two promising trips: the National Trust for Historic Preservation's "Treasures of Russian Architecture," September 8 to 22, and Swan Hellenic's "Art Treasures Tour: Moscow and Leningrad," September 2 to 17 and September 30 to October 15.



**▶ BIEDERMEIER REDUX**

Neoclassical never looked so good—especially in today's increasingly spare interiors. The reborn popularity of the Biedermeier style, which flourished in Germany and Austria between 1815 and 1848 and is marked by a strong geometry, warm-toned



GARY D. LANDSMAN

veneers and an absence of hardware, continues to surge. Original antique examples, including this secretary (above right), will be on view at the Center for the Study of Decorative Arts, San Juan Capistrano, Calif., from August 28 to November 17. Century's oval desk (above left), available in stores this fall, is one of many new Biedermeier-derived furniture pieces.

**▶ STYLE**  
**THAT SIZZLES**

Miami's brazen blending of colors, textures and cultures (so successfully exploited in the television hit *Miami Vice*) has propelled this city into a trendsetting metropolis for the rest of America. *Miami Hot and Cool* explores the glitzy beach capital's eclectic style. From Mediterranean stucco villas to wooden bungalows to Art Deco hotels in flamingo tones, the book's more than 25 houses show how Miami's design traditions have been adapted



to the subtropical climate and local lifestyles. Look for innovative uses of wicker, tile and louvers, and versatile furniture (a patio ensemble, above) that moves with ease from indoors to outdoors. ■

Editor GLENN HARRELL

Photograph from *MIAMI: HOT & COOL*, by Laura Cerwinske. To be published this month by Clarkson N. Potter, Inc. Photograph copyright © 1990 by Steven Brooke



# EARTH ALERT

## ENVIRONMENTAL BULLETIN BOARD

Wildflowers, which need little water and provide a habitat for birds and bees, are an ecologically sound choice for home landscaping as seen in the Pennsylvania example below. The National Wildflower Research Center, founded by Lady Bird Johnson (right), offers fact sheets for each state on native plants, nurseries and how-to-grow tips. Send \$2 and self-addressed mailing label: National Wildflower Research Center, 2600 FM 973 North, Austin, TX 78725-4201. Membership information also available.

FLOWER NATIONAL WILDFLOWER RESEARCH CENTER GARDEN ALBERT VICK



DARYL EATON/EARTHWATCH

BILL WRIGHT/EARTHWATCH

**Y**ou can actively work with scientists doing significant research on everything from cranes in China (left and far left) to the marine ecosystem of the Canary Islands by becoming a paying volunteer for one of Earthwatch's 110 worldwide projects. Information on research and membership: Earthwatch, 680 Mount Auburn St., PO Box 403 (HB), Watertown, MA 02272. ■

Contributors JANE GENIESSE and WENDY BENCHLEY

**CORRECTION** In the June Earth Alert, the phone number for Walnut Acres natural foods was incorrect. The correct number is 800-433-3998.

DENNIS FAGAN

FABRIC FROM GHANGI/STEVE TEAGUE



**J**on Naar's *Design for a Livable Planet* (Harper & Row, \$29.95, above) is an excellent resource book, providing hundreds of practical steps everyone can take to clean up the environment. He clearly outlines the causes and effects of environmental pollution and offers solutions by listing addresses and phone numbers of experts, environmental groups and government agencies to consult for help and information.

*The small things we do can make a big difference. Case in point: Instead of disposable plastic cups, use a china mug (right) at the office or at meetings when volunteer groups get together.*



STEVE TEAGUE



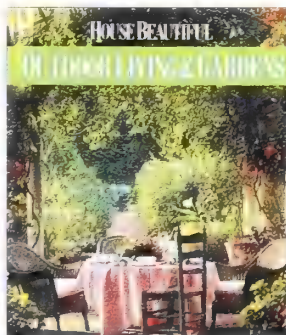


## TWO NEW HOUSE BEAUTIFUL BOOKS

A pair of books that celebrate the joys of country and garden—one on weekend houses, one on outdoor living—will spark happy dreams and practical plans

**F**irst off the press last month came *House Beautiful Weekend Homes*, a book that teaches great decorating lessons as it tours tiny cottages, French chateaus, restored farmhouses, mountain retreats and seaside hideaways. Now the companion book is here. It is *House Beautiful Outdoor Living & Gardens*, an equally lush sourcebook of ideas, this one on outdoor living on porches and patios, in gazebos and greenhouses, beside the pool and in gardens designed with all the comforts of a living room. Every page is about the sense of fulfillment that nature gives us.

Enclosed is my check or money order (no cash, please) payable to HOUSE BEAUTIFUL for \$ \_\_\_\_\_. Please send me the book(s) in the quantities I have indicated below. Each book is \$29.95, plus \$4 for shipping, handling and insurance. Send me \_\_\_\_\_ copies of *House Beautiful Weekend Homes* @ \$33.95 each, and \_\_\_\_\_ copies of *House Beautiful Outdoor Living & Gardens* @ \$33.95 each. (Sorry, we cannot handle Canadian, foreign or C.O.D. orders.) Please allow 30 days from our receipt of your order for delivery. We ship via United Parcel Service wherever possible. Orders outside the continental U.S. will take six weeks for delivery via Insured Parcel Post.



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# GARDEN DESIGN

## THE SCOOP ON GARDEN PROS

THERE ARE EXPERTS WHO CAN MAKE YOUR GARDEN GLORIOUS. THIS SURVEY AND CASE STUDY WILL LEAD YOU TO THEM

PHOTOS: KEN DRUSE. DRAWING: BILLIE COHEN



**E**veryone wants a beautiful outdoor environment but at times even the seasoned gardener needs a little help from an expert.

Perhaps you have bought a new house with lackluster plantings. There are some unimaginative foundation shrubs and that is the *good* news. You have always wanted an English-style cottage garden. Who can help you create one?

Or suppose you are building a new house on a very steep hillside. You want this slope to be attractively planted with trees and shrubs but you don't want the whole thing to slip down to the roadside. Which expert can deal with this problem?

Maybe you and your family want to add an outdoor entertaining space to your house. Should it be patio or deck, brick or wood? Who will be able to help you realize your landscape dream?

You have made a pretty good flower border, if you say so yourself. But after the spring show there is nothing to look at. Is there a professional who can advise you about extending the flower color through midsummer and early fall?

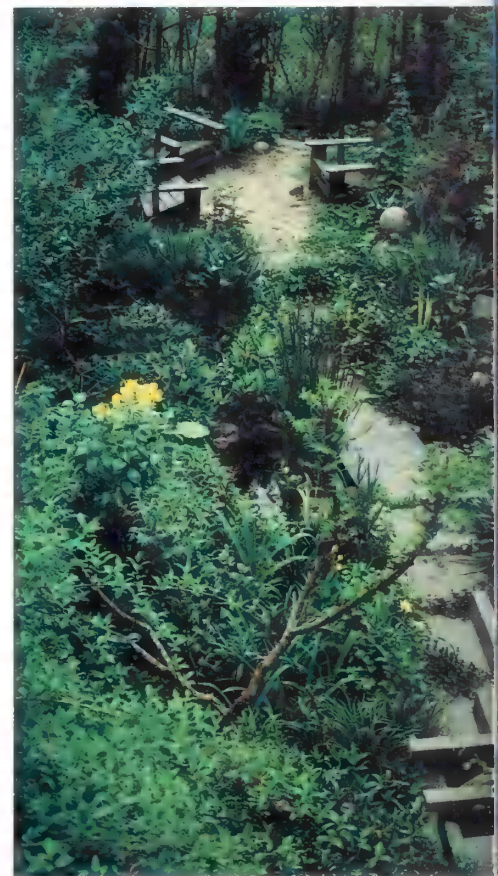
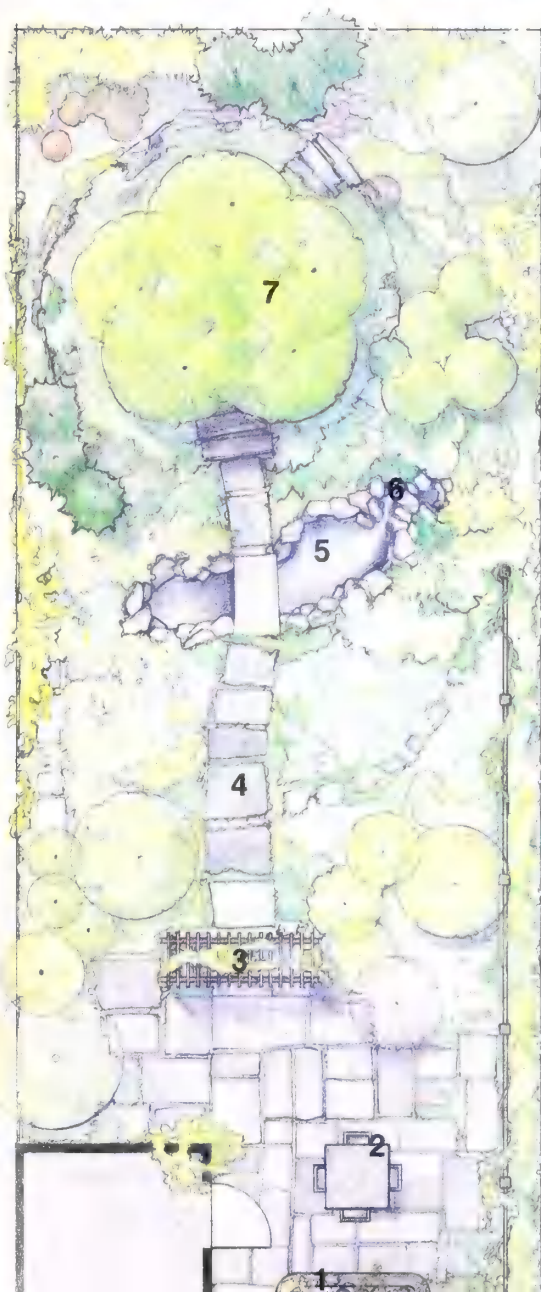
A venerable oak tree has stood on your property since your grandparents planted it. Now it is suffering from some unknown disease. It needs special care. Who is going to save it?

Finding someone to do one of these tasks, or even knowing exactly what the task is, can be a problem, but help is out there. Here is how to find it.

There are landscape architects, landscape designers, garden designers, landscape contractors, landscapers, gardeners, horticulturists and consulting arborists—all eager to serve. Which expert is right for you? Before hiring anyone, it is best, of course, to decide what you need done. If you are approaching a new site or planning an entire landscape make-over, start with what in landscape parlance is called a *program*—an outline of everything you want your property to provide esthetically and functionally.

*(Continued on page 36)*

Above left: The author's row-house garden seen from the house through an arbor. Right: View toward the back fence from upstairs, showing raised sitting area. Plan left: (1) Shelves for summering house plants, (2) Patio, (3) Arbor for flowering vines, (4) Woodland path, (5) Carp pond, (6) Rock garden, (7) Raised area with honey locusts.





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## THE SCOOP ON GARDEN PROS

*Continued from page 34*

### My Own Garden Program

When I moved to my new house a few years ago, I had a garden wish list. I wanted:

- a patio for cooking and entertaining
- a raised area with chairs in which to enjoy the garden and catch the breezes
- a woodland path lined with wildflowers
- a rock garden with evergreens and alpine plants, a stream, a waterfall and a pond for Japanese Imperial Koi (ornamental carp)
- an arbor for wisteria and other vines
- a spot to summer my houseplants
- flowers in bloom from spring to fall

I had my list of earthly delights, but there was one problem: My new garden space was a 20-by-50-foot urban plot in Brooklyn, N.Y. Although I know a lot about gardening and I soon learned a lot about my space, designing my new garden proved difficult. I tried it on paper, but incorporating everything in a pretty arrangement produced what resembled a gameboard. I needed advice.

To get it, I turned to a Manhattan-based garden designer, Billie Cohen. I knew people she had worked for and had seen examples of her gardens. It was important for me to work with someone who understood my rather unconventional vision. Small town-house gardens tend to be formal; I wanted the opposite. Billie took the drawing I had made—it *did* have accurate measurements and sun and shade patterns.

Later that week, she returned with my problems solved. From her sketch, I could see at once how to integrate the elements. She moved the pond and its accompanying bridge so they blended into the whole scheme. She enlarged my modest patio by just a few feet so that it seemed more gracious. And she suggested moving the raised area so that it appeared less rigid in the landscape. Together, the landscape designer and I created the luxurious garden I had imagined.

I chose a landscape designer because I did not need a gardener or a horticulturist to help with the planting. Nor did I need extensive grading, paving or building, the province of landscape architect and contractor. I planned to do much of the work myself, so a landscaper was not needed.

There has been some friction between the different landscape professionals in the past, but I am thankful that today there is a place for all the practices. I even see some of these specialists working together on projects. For example, as the public has become more aware of plants and gardens, some landscape architects have added horticulturists to their staffs. Professional services can be expensive, so learn as much as you can about your

space and also about the job descriptions of the various experts.

### What the Professionals Do

■ **Landscape architects** are trained in site planning, building codes, land-use laws, grading and drainage augmentation and lighting—all facets of the outdoor living space. Becoming an "LA" has never been easy, and it is getting harder, which is largely to your benefit. Most states have licensing requirements, the minimum being certification achieved by passing a Uniform National Examination. LAs who are members of the American Society of Landscape Architects will have the initials ASLA after their names on business cards and stationery. The society can give you a list of members in your

area. Write to ASLA Membership Dept., 4401 Connecticut Ave., NW, Washington, DC 20008-2302.

■ **Landscape Designers** like Billie Cohen could be thought of as unlicensed landscape architects. Where design is concerned, they can and do just about everything the LA does. Often, landscape designers deal more with the living elements on the site and less with the permanent built features such as paving and walls. But if a landscape designer draws plans that require building permits, filing with the local government, major construction, grading, fences over a certain height or retaining walls, a licensed LA may have to stamp and submit the plans.

■ **Garden designers** are one step farther from the landscape architect and one step

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closer to the flower bed. These are the pros who can help you start a perennial border. They advise and often select and install beds and plants. They function outdoors the way interior decorators do indoors.

● **Gardeners** are the folks we used to hear about all the time. They work the soil and care for the plants. They know a weed from a prized begonia. These people are hard to find these days.

● **Landscapers** might be the 90s equivalent of gardeners; that is, they do yard work, lawn mowing, pruning. They are sometimes allied with a garden center or nursery that acts as a contractor. The garden center or nursery specifies plants for the landscaper and his or her team to install. In some parts of the country, there are landscaping firms

that will "design" and plug in shrubbery, trees and lawns. Often these people are big on formula planting, weak on creativity.

● **Consulting arborists** are the experts we used to call tree surgeons. If you have a problem with an important tree, you need an arborist to evaluate the problem and recommend solutions. Consulting arborists have an association that can supply names of members. Write to American Society of Consulting Arborists, 700 Canterbury Rd., Clearwater, FL 34624. Tree maintenance specialists, who do minor pruning, are usually listed in the Yellow Pages under Tree Services.

● **Horticulturists** often have a college degree in horticulture, which might be considered the art of applied botany. They know

about plants and how to grow them. Because no licensing regulation exists, anyone can call him or herself a horticulturist (I consider myself one). You can be referred to a horticulturist by your Cooperative Extension Service agent, reached through any state university. (This service can also tell you a lot about the soil in your area.)

### Do You Need a Landscape Architect?

If you are contemplating putting in a pool, you need a pool contractor. But if you want to relate that pool to the landscape, and the landscape to the house, or if you want a pool design that is not out of a catalog, consult an LA. He or she is the olympian in the field. I occasionally wish a particular landscape architect would pay as much attention to plants as he or she does to paving designs, but, of course, there are excellent landscape architects on the scene today. And many make an effort to specify native plants and drought-tolerant species and hybrids for the environmentally conscious.

When choosing a professional to help you, first ask friends and neighbors for recommendations. Then ask to see examples of the work, visit sites and insist on speaking with past clients. Do your homework; this service is expensive—\$58 an hour is the median fee and you pay more for the design phase. If you are new in town, inquire at a garden center, and also see what the people in the local garden club have to say. Drive around; when you spot a wonderful landscape, ring the doorbell and ask.

### How to Narrow Your Choices

At your first meeting, a job candidate should actually be interviewing *you* in order to determine your program. Expect to be asked about your children and their ages. Should there be paved spaces for entertaining? What should the hard-surface treatment be for paths and utility areas? Do you want a kitchen garden overflowing with herbs? Do you want a flower border? A cutting garden?

An LA should suggest ways to relate your property's design to that of the house. The garden may be formal, in a French or even Japanese style. Or it may be planned in an informal mode that takes advantage of the immediate environment. The style of a house often suggests the landscape design.

If you are building a new house, it is a good idea to consult a landscape architect early in the design process. He or she can suggest ways of siting the building to maximize the views or take advantage of the sunshine for passive solar heating. With the addition of trees to shade the house in summer, energy costs can be lowered.

The landscape architect will be able to find ways to capitalize on natural elements such as rock outcroppings. He or she will be

(Continued on page 102)

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# INSPIRED REMODELING

## THE ALL-AMERICAN PORCH

IT EVOKES LEMONADE  
AND LEISURE; IT  
IS OUR BOX SEAT  
TO THE OUTDOORS,  
OUR SUMMER  
ESCAPE HATCH

By ALASTAIR GORDON

Throughout much of our history, Americans have had something of a love affair with porches, and it continues to this day. For a porch is not just a place to sit in summer to catch the breezes; it is the very embodiment of a specifically American style of life. During the long, hot summers before air conditioning and television, the porch was America's outdoor room, a place for rocking chairs, cold lemonade and leisurely conversation. It was the essential vantage point from which to watch the passing parade.

The porch is a bridge between architecture and nature, unifying a house and its surrounding landscape. As such, it has infinite variations; none of these is, however, a deck. Not only do size and shape distinguish a porch from this latter-day cousin. A certain unique character also sets the porch apart: how it hugs a house and is contained within its overall volume. While a deck is wide and unroofed, a porch is less expansive and usually covered, fully or partially, by an overhanging roof.

Cornelia and William Wickens wanted an outdoor dining extension to the family room of their century-old house in Virginia, but did not want to compromise the building's vintage style. What they achieved with their addition (both views) not only opens the house to the outdoors and a hillside view; it enhances the rear facade as well. It is definitely a porch, not a deck.

While the deck as we know it today has a history dating back only 60 years or so to the sun-worshipping days of early modernism, the porch can be traced back a few thousand years. And though the porch may have gone out of style at some point—replaced by the more open and exposed decks of the 1950s, 60s and 70s—traditional forms of the porch came back with a vengeance in the post-



When the William Wickenses bought their Virginia country house, its focus was toward the front, looking out on a town street as was the custom in 1890. To extend the rear of the house and exploit a breathtaking Blue Ridge Mountain view, the couple added a back porch (left and below). Its railing and gingerbread trim carefully mimic the front porch. The result: expanded living space that is completely at home with the vintage style of the original house.



modern decade of the 80s, along with Palladian windows, dormers and other time-honored architectural elements. However impractical the traditional porch may have seemed, it provided something the most gargantuan sun deck never could: a sense of continuity with the past.

The porch form ranges from the practical to the symbolic. It can create the illusion and reality of breathing space, an antidote to a crowded set of rooms; it can give an ordinary builder's "spec" house a sense of scale and presence; and it can define a private corner for solitude.

### The Front Porch Tradition

A front porch characteristically signals the ceremonial main entrance to a house. Since

many people now enter their home directly through an attached garage, some front doors have lost their original purpose. But as people gravitate back to traditional home design, more and more architects are being asked to include a classic front porch in designs for new houses and remodelings. Adding an appropriate entry porch, however small, can give a house distinction.

"I wanted the front porch to be the beginning of a sequence of movement through the house," says New York City architect David Kriegel, who used a new front porch as a device to transform an undistinguished shingled house. Since the house was normally approached from a driveway, no one ever thought to use the front door, preferring to

(Continued on page 108)



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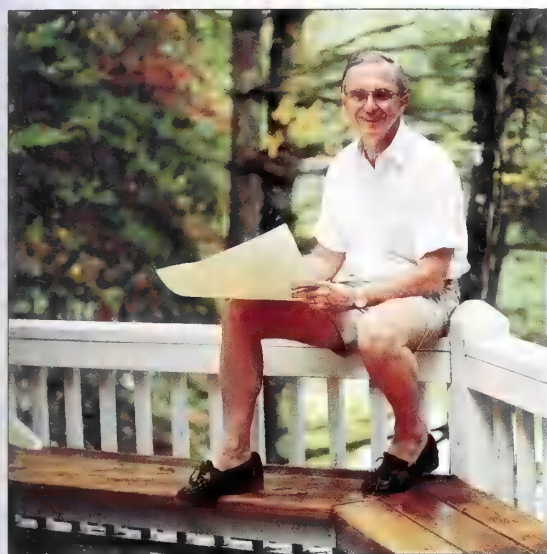
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# PERSONAL PLEASURES

*A house that successfully captures its owner's style is a house with a soul, and no matter what your taste is, it will teach decorating lessons. Here from this issue: owners of three such houses*



*"In putting my lake house together, I wanted to say something about the mountain locale, and the times we live in, and something about me."*

**COMER JENNINGS:** *A House by a Lake*

*"It's always been important to me to create a peaceful environment. I like simplicity and that is what my house is all about."*

**MELANIE MARTIN:** *West Coast Rustic*



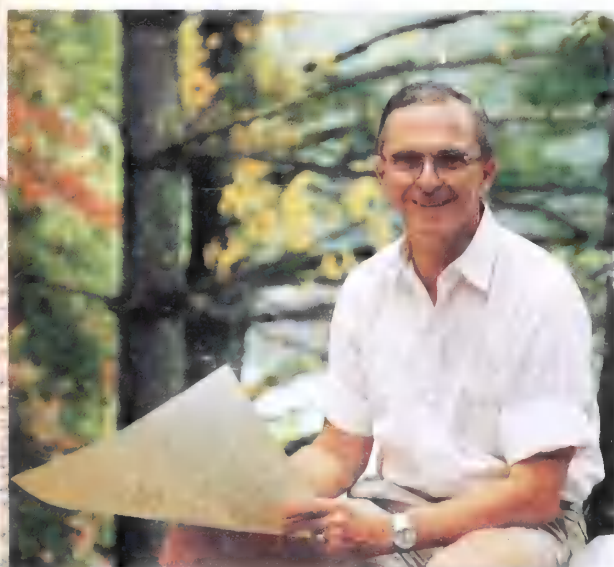
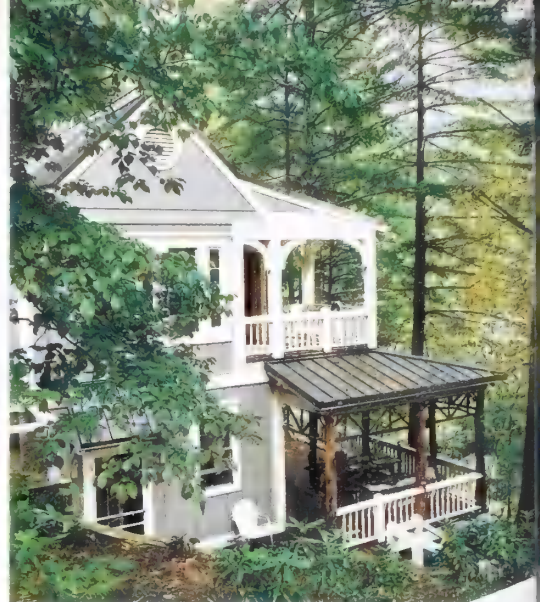
*"I love a winter garden—the dark boxwood, the russet hydrangea thicket—so we built a sunroom where we could savor the outdoors in all seasons."*

**LEAH LENNEY:** *A Classical Solution*



# A HOUSE BY A LAKE

In its own regional accent, this Georgia house speaks of boyhood memories of summer camp, treehouses and family fun



**L**ast year Comer Jennings kept a promise to himself when he built his dream house on land he has loved since boyhood. He had first seen the Blue Ridge Mountain lake, located in a remote area of north Georgia where the state converges with the Carolinas, as a summer camper, then a counselor. "In putting the house together, I wanted to do three things," the Atlanta artist said. "I wanted to say something about the locale, something about the times we're living in and something about me." With Atlanta architects Spitzmiller & Norris, Inc., Jennings built the house, primarily of local pine and mountain stone, and furnished it with contemporary and old-time regional pieces.

Jennings achieved the sunny, "cleaned-

up country" look he wanted for his own weekends and for his sons and friends on holiday. "The house lends itself to entertaining, but it's not for that," he said. "It's a place to sit and read, to nap, take walks, grow things, to be alone." A painter known for his portraits, still lifes and flower canvases, Jennings keeps this work in the city. On the lake, he has an easel to roll out when the light is irresistible.

Lake Rabun was created in 1915 when the Tallulah River was dammed for rural electrification. During the 20s and 30s, Atlanta families came and built summer houses, often versions of Victorian and Georgian places they had in town. Some added exposed beams, and the primitive crafts found in local mountain homes, which also inspired Jennings. Folklorists call this area *Foxfire* country. ►



**Top:** All the roofs are standing-seam metal, reminiscent of the rural tin roofs in this county. A small upstairs porch overlooks the lake from the master bedroom. Above left: The owner, Comer Jennings. Left: Lake Rabun, nine miles long, reflects white pines. Slow motorboating to neighbors' docks ruffles the calm on party weekends. Opposite: Peeled locust log posts and pine sapling fretwork and ceiling enclose one end of the deck on the lake side of the house. Jennings's grown sons added their own touches: Comer III commissioned the bench made in Tennessee by craftsman Gilbert Rust, and Ben painted the sisal rug.











## Harmonious mix: twig rockers, patchwork, and canvas covers

In the sunny, two-story living room the rockers are made of branches of rhododendron, which grows abundantly here along with wild azalea and mountain laurel. To celebrate local birds: antique prints of crows, owl andirons. The owls' glass eyes flicker in the firelight. Preshrunk and pre-pressed canvas, the kind sold in art stores, covers chairs and sofas in fresh white. Blue-and-white pillows add comfort—and a bit of contemporary dash—to the traditional setting. ►







Handwork and hand-me-downs, native wood and stone all express a deep love for local traditions, including a sense of play

Comer Jennings stayed in an old cabin on his land for eight years before he built his new house. There was plenty of time to plan. He studied the site and its plants, made notes, clipped magazines and talked with friends in the worlds of art, architecture and decorating, including his architect son, Comer III, and his artist son, Ben.

Many mountain houses are dark. Jennings craved sunlight and a lighthearted use of white and color. His deckside windows are 11 feet high; the French doors are 8 feet high. Most of the ceilings and walls are white pine panels made on location with just one coat of paint for a whitewashed appearance. The contrast between high and low ceiling heights makes the house look and feel cool in summer, cozy in winter.

Clean lines, rustic patterns and privacy were essential requirements. Taking advantage of the steep slope, Jennings's architects placed the entrance on the upper level of the house and stepped the rooms down to the water. Except for the balcony entrance (overleaf), the public spaces and studio-bedroom are below, with two upstairs bedrooms. Every bedroom has a white-tiled bathroom with a trim of quilt-patterned tiles. Two bedrooms open onto secluded outdoor areas for morning coffee, reading or letter writing. Even at the peak of summer, the ceiling fans and cooling system are rarely needed.

On summer nights when guests are expected by car or boat, firefly-lights on the dock and deck banister twinkle a welcome. Indoors, scissorwork lampshades by a Georgia craftsman add pinpoint patterns of light and shadow. The house is festive in all seasons, thanks to the owner's playful planning. ►

**Above:** Comer Jennings put his flag together with "slats, baling wire, a wood square, stenciled stars and a salute." Fourth of July at Lake Rabun is a traditional time for parties and a regatta of vintage wooden Chris-Crafts. **Below:** Georgia quilt on the living room table is pieced wool. Ben Jennings packaged the music speaker by the bookcase with rope and thin white cotton. **Opposite:** The dining room is stamped with southern heritage: oakleaf chandelier, rosewood chairs, attic heirlooms, easy hospitality.









The artist-owner commissioned sturdy furniture crafted locally of rhododendron branches, oak and Georgia pine



**Above:** Rhododendron-branch bed is by the master mountain-artisan who also made the rockers in the living room; watermelon painting is by Mose T. **Below:** Appliqué coverlets on pine-log beds are from Thailand. **Opposite:** Bull's-eye window is seen from front door. The entrance balcony overlooks a high-beamed living room and doubles as a reading nook.



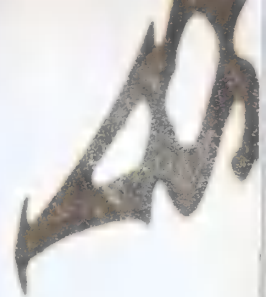
Artisans from the area have the traditional skills Comer Jennings admired and wanted to employ in the building of his house. He found folklore experts to tell his carpenter how to strip logs for porch posts and furniture. Sapling ceilings are also characteristic of the area and were incorporated in the house. Working with Spitzmiller & Norris, Jennings tapped the talents of other mountain craftsmen to get old, hand-hewn beams and the best construction crew. Much of the carpentry was done by Andrew Parker, who also built pine-log beds designed by Jennings.

All the windows in the house look out on pines and oaks and an ever-changing play of lake light. Respect for the native trees and shrubs, and for the regional artisans who work with them, inspired other decorative ideas. A local man in his eighties, B.T. Shirley, crafted the rhododendron-branch furniture. Verlyn Cabe, another neighbor, used oak from tumble-down barns to make the porch table and other pieces. Not surprisingly for a portraitist, Jennings collects face jugs by Georgians Lanier Meaders and Michael Crockard, and primitive paintings by the Reverend Howard Finster.

With his house in order, the owner has called on another Georgian, well-known landscape designer Bruce Kelly, to help with plans for landscaping with wildflowers. ■

Writer MARYBETH WESTON  
Stylist KAAREN PARKER GRAY  
Photographer WALTER SMALLING







# PASTORAL SWEDEN





Blossom-dusted trees, velvety meadows and long, red fences make an enchanting setting for a beloved lakeside retreat

A few hours' drive from Stockholm stands a cluster of farm buildings painted a traditional deep red. At left the sauna. The inset shows a guesthouse. Main house (not seen)—location of most of the rooms following—is a larger version of the guesthouse. ▶





“We come here to enjoy the forest, our gardens and the ever-changing light on the lake. We are rarely indoors, but if we are, we always gather around a cozy fire.”

**T**he fairy-tale setting appears suddenly along an ordinary dirt road, and the pocket of land that holds buildings, trees and a lake appears to be embraced by an audible peace and an ancient sense of order. That the property is lovingly tended is immediately apparent in the profusion of flowers, whose blooms nibble at the feet of the picnic table and fill borders along walks and fences. “The fields keep changing,” the owner says, “so we never have the same accent colors. Nature provides an easy source of embellishment for the simplicity we are always striving for, with wild roses

and lilacs, buttercups and lupines.”

Indoors, the mood is gentle but gracious, epitomizing the Swedish country style. Timelessness and tranquility speak in the restrained curves of gray-washed Gustavian chairs, softly faded rag rugs and the glowing patina of old wood. Each room echoes the owners’ determination, dating back to 1949 when they found the place, to be faithful to the unique charm and traditions of this area.

“When we came here for the first time,” says the woman of the house, “we almost cried. The lake was glistening, and I knew it was the perfect spot for my city-bred children to learn the simple life.”

They began what would become a lifetime restoration of the 18th-century farmhouse

buildings. Before adding a living-room fireplace, the owners researched decorative styles at Skansen, Stockholm’s “museum of life,” for a functional, correct design. Today, the strong, ceiling-high white stucco silhouette mimics the round tile stoves in other rooms.

Rooms quietly changed purpose. “Although we needed to adapt certain things to our way of life,” the man of the house says, “we tried to do as little as possible to alter the basic feeling.” The former *kammare* or 18th-century “parents’ room” was transformed into an airy writing room. Warmed by the sun and an old ceramic-tile stove, it hides such necessities as the telephone. The master bedroom moved upstairs. ►






Today, the main house and guesthouse retain the tranquil aura of the Swedish country style. Translucent white cotton curtains (opposite) frame rather than occlude large windows. Wide pine floorboards have been smoothed by years of wool-stockinged feet. Doors and moldings are outlined in gray-green, "in the old-fashioned way," say the owners. The clarity of mustard-on-white trellised paper adds patterning to living-room walls, its delicate tracery a subtle background for Scandinavian art. Oval-back Gustavian chairs surround an old gateleg table that sensibly folds down when not in use. Right: The acknowledged heart of the house, the white stucco fireplace added by the present owners feels as if it has always been there warming toes and hosting brimming flowerpots.







This typical Swedish country house feels absolutely natural; the spectacular is not wanted

Pale pink walls, bare floors and filmy curtains lend an air of delicacy to the sunny telephoning room. Striped cotton freshens squarish, 1770 Gustavian

Lindome chairs, named after the fine house they were made for. Opposite: A tall-case clock, charmingly bow-tied in red paint, tick-tocks a cheery welcome in the guesthouse foyer. Blue-washed walls and a marbleized baseboard form a crisp backdrop.▶













## Painted decoration on furniture, walls and woodwork is an age-old Swedish passion

**M**eticulously-furnished but modestly-scaled rooms are models of the uncluttered Nordic style. The owners spent 40 years garnering rural pieces from combined family collections and finding just the right thing at local auctions and sales. Uncommon restraint ensures that empty spaces are never filled with anything inappropriate to the purity of the old main house and guesthouse. Every detail is considered important. Wide pine floorboards are scrubbed once a year with soap—never detergents—to maintain a characteristic whiteness. Overall colors are poetically authentic: faded pinks, blues and pastel-washed whites emerging as a backdrop for the sturdy practicality of naïve country decoration. The flower-strewn, blue-and-red, circa-1810 door and cupboard painted by itinerant artists from northern Sweden illus-

trate how a few carefully placed, painted pieces add drama to quiet Swedish spaces.

Nostalgia smiles in objects that are both useful and decorative. The romantic grandfather clock, a *moraklocka*, a type made in the village of Mora in the early 1800s, keeps accurate time. Woven baskets hold boots and garden equipment when not brimming with freshly-picked mushrooms. Dining moves with the weather, from the expandable gateleg hearthside table to gingham-cloth garden picnics.

Even if the house feels finished, the man of the house says redecorating is “ongoing. We have always felt a country house must be as simple as possible.” He adds: “It would have been much easier to do something fancy here. It is much more difficult to make a house pure. But when all is said and done, the result is worth it.” ■

Writer MARION LAFFEY FOX  
Photographer ELYSE LEWIN

**Opposite: A door decorated in the early 19th century with traditional motifs infuses an upstairs hall and sleeping room with color. Typically Swedish built-in beds do not take up floor space. Above left: Rustic cupboard for the guestroom coexists with a yellow gingham-upholstered chair. Above right: Peg-hung country clothes, striped runners and contrasting woodwork spell homeyness.**



# WEST COAST RUSTIC



**M**elanie Martin's love of nature spills over into everything she does. The native Californian shops for fresh fruits and vegetables every day at the local farmers' market (and recycles the brown-paper bags). She prefers loose-fitting garments of cotton, wool and linen—like the ones she designed for 14 years under her own label. And when it comes to decorating her Marin County home, Martin chooses rough-hewn tables, natural wicker chairs, leafy plants and accessories of driftwood and Saguaro cactus. "When I designed women's fashions I designed what *I* wanted to wear—simple, comfortable clothes," she says. "Simplicity and comfort are what my house is all about, too." ►



The remodeled front entrance (above) announces the house's natural themes with cement pavers, a weathered bench and a profusion of plants. In the living room (right), rough-plastered walls, bleached oak floors and white-upholstered seating are the backdrop for a display of primitive pottery and found woods.



The kitchen (above left and left), with its stripped door and white-stained adobe tile floor, has been pared down to the essentials. "It was designed for the way I shop and cook," notes Martin, who markets daily and does not need a lot of storage. Pennsylvania Dutch jelly cupboard houses grains and soup cans. Dishes and glassware go in the tall cabinet built by Wayne Paul, who also crafted the table and stools.

PHOTOGRAPHY BY JAMES WHITE  
STYLING BY JANE ROSS





A Californian lives  
close to nature in  
rooms that evoke  
sand and sea





Low-ceilinged rooms  
live big with over-scale seating and  
a table made from an old barn door







Without high ceilings and spacious rooms, this is "just a little, generic, suburban tract house," says owner Melanie Martin, who made the house feel surprisingly big with space-expanding whites and over-scale furnishings. In the living room (these pages), the European thresher leaning against a wall carries the eye up, making the ceiling seem higher. More bold shapes: a coffee table made from an old barn door on oxbows, an oversize garden urn.▶





**A**lthough her rooms are certainly big on style, Melanie Martin dwells on their serene mood. "For me," she says, "it's always been important to create an environment where I feel peaceful." Martin's restful master-bedroom retreat was created when she had Sausalito architect Jerry Kler combine two cramped rooms, raise the ceiling and coax a Santa Fe-style fireplace into a corner.

Martin learned how to achieve interiors that give her pleasure by studying the work of designer Ron Mann, an admirer of the late, great Michael Taylor. Some years ago, Mann designed a work studio for her, using his signature primitive stone pieces. "I felt so totally at home there," says Martin, "that when I bought this house ten years ago, I interpreted Ron's look here, adding my own personality, of course." A tall stone 'cactus' lamp was designed by Mann, as was the nightstand on one side of the bed and a boulderlike vase on the other side that Martin uses for fresh-cut flowers or potted plants. On the long table near the fireplace (above), Martin displays family photographs along with a few of her growing collection of abandoned birds' nests. "I don't think of myself as a collector—I really don't want a lot of *things* around me," says the nature-loving Martin, who finds, however, that there are some things she just can't resist. ■

Editor JODY THOMPSON-KENNEDY

Writer JANE MARGOLIES

Photographer CHRISTOPHER IRION

The canvas curtains are not hemmed, and when the bottoms get dirty (as they inevitably do with three dogs and six cats running around), Martin simply snips off a few inches. Above: Furniture for the ecologically-minded: The long table was made by artisan Susan Parish from lumber found on the shores of San Francisco Bay. The recycled wood is lightly sanded and assembled with pegs and bolts—no chemical glues are used. Parish and her partner, Susan Moyski, plastered the walls, too.



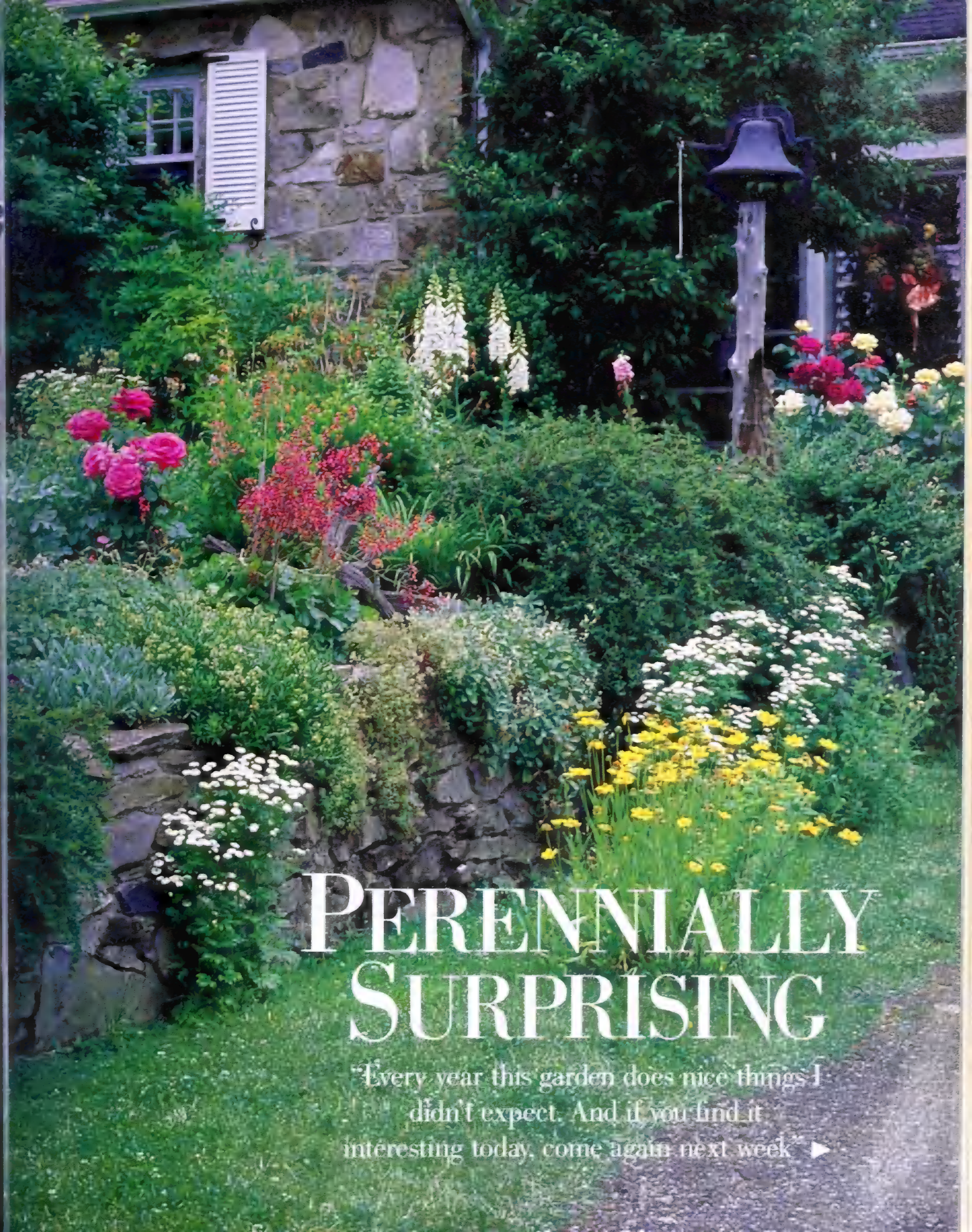
Inventive touches personalize  
the master bedroom—a screen  
for a headboard, canvas curtains  
draped on driftwood rods







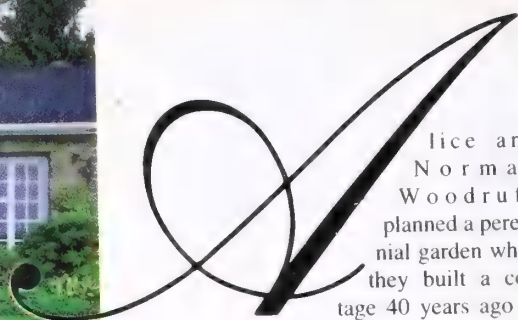




# PERENNIALLY SURPRISING

"Every year this garden does nice things I didn't expect. And if you find it interesting today, come again next week" ►





Alice and Norman Woodruff planned a perennial garden when they built a cottage 40 years ago in rural Flemington, N.J., knowing it would take years for it to mature and mellow. They learned from experience that even in maturity the garden would never become static and predictable. "Now we know it will always be changing," says Alice Woodruff.

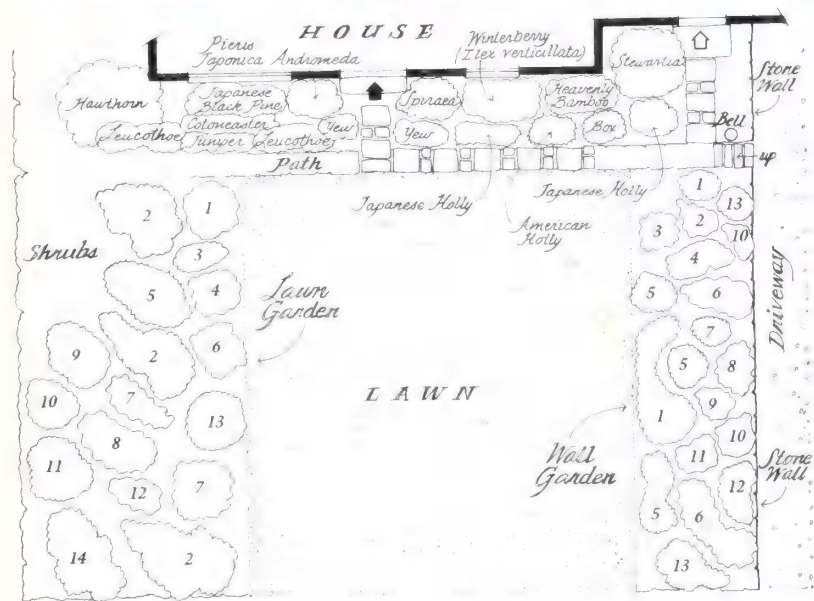
"I started with the idea of a color-coordinated garden," she says, "with the yellows clustered in one group, the pinks and purples in another, but when I found out the colors I coordinated wouldn't always grow together because of different needs and habits, I decided to let nature be my guide. If some foxgloves come up where they aren't planted, I let them grow there. If the anemis crowd out the phlox, I let them go their way, too."

To assure a succession of bloom from early spring to late fall requires less maintenance time than the beauty of the garden might suggest. In the fall, some of the "more pushy" perennials are dug up and divided. After the ground freezes hard, shredded leaves are spread over the beds. Alice Woodruff learned not to apply the mulch before then in order to discourage mice from making a warm home with lots of tasty perennial roots and stems to feast on all winter.

In early spring the mulch is removed when perennials first start to grow so the sun can warm the soil. The Woodruffs then encircle each emerging clump with a handful of 5-10-5 fertilizer just before rain is expected. Each spring they try to add a few new varieties or untried classics. Two of the latest: coreopsis 'Early Sunrise' and edelweiss.

If informal country gardens have a fault it might be their floppiness, but that is not a problem here. The secret is circles of wire fencing that Norman Woodruff makes in various heights and diameters to suit the taller perennials. He puts them in place around the first of May, and the growing plants soon hide the cylinders. The Woodruffs like an informal country garden, but not a floppy one. ■

Writer and Photographer  
WALTER CHANDOKA



NATALIE F. SIEGEL

#### Lawn Garden

1. Bellflower (*campanula-glomerata*)
2. Foxglove (*digitalis*)
3. Yarrow (*achillea*)
4. Dianthus
5. Centaurea
6. Coral-Bells (*heuchera*)
7. Iris
8. Flax
9. Meadow-rue (*thalictrum*)
10. Sweetrocket (*thesperis-matronalis*)
11. Bellflower (*campanula-latifolia*)
12. Coreopsis
13. Candytuft (*iberis*)
14. Coreopsis-verticillata

#### Wall Garden

1. Foxglove (*digitalis*)
2. Coral-Bells (*heuchera*)
3. Hybrid Rose
4. Geranium
5. 'Mother's Day' Rose
6. Candytuft (*iberis*)
7. Alyssum
8. Cotoneaster
9. Lady's Mantle (*alchemilla*)
10. Sedum
11. Coreopsis
12. Feverfew
13. Aubrieta





The "wall garden" (this page and preceding pages) greets visitors with an array of color and a variety of leaf forms. A parallel border across the lawn (opposite) is similarly planted. After the foxgloves come delphiniums, phlox, flax, bee-balm, and much more. At summer's end the Woodruffs drop in chrysanthemums.





In a room with just one window, or on a stairway landing such as this, a handsome star-studded ensemble makes a dramatic focal point. Osborne & Little's printed cotton-blend Coronata makes up valance, \$105, and panels, \$87 per pair; balloon shade, \$87; all by Revman Industries. Recamier, \$2,800, Ayanti. Bench, \$1,850, table, \$1,100; Macy's Corner Shop Antiques Galleries. Bowl, \$300, The L.S. Collection. Photographed at Tory Hill, Hillsdale, N.Y.



GREAT DESIGN  
AT RETAIL



PHOTO LEFT: JUDITH WATTS, RIGHT: KARI HAAVISTO

# CURTAIN CALL

Give your rooms instant high style with luxurious ready-made window treatments, from elegant sheer panels to flouncy balloon shades

Curtains can make or break a room, and they can do the same to a budget. Here, *House Beautiful* explores ready-made and commercially made-to-measure curtains that give designer results at a fraction of the cost. You can find delicate details like these cotton-blend panels (above), \$58 from Linen & Lace. For this relaxed yet elegant look, order the curtains extra long to give them a gracious drop, dye them a soft peach (for just a hint of color), and top the poles with whimsical finials like these starfish. Table, \$1,475; chair, \$550; both, ABC Carpet & Home. Candlesticks, \$25 to \$30, Giles & Co. ▶

Editor DARA CAPONIGRO







Beautifully shaped, ribbon-banded valances give these ready-to-hang curtains a custom-designed look

The major purchases for this bedroom could be made in one shopping spree. The curtains with shapely valances, the comforter, sheets and pillowcases are all made of fabrics designed to mix and match. Even upholstery material (on slipper chair here) can be ordered. One caution: Do not go overboard with too many florals. The eyelet dust ruffle is crisp relief in a multi-patterned room. Curtains, \$70; comforter, \$140; dust ruffle, \$85; sheet set, \$85; all, Croscill. Blue and white quilt, \$1,900, Laura Fisher. Floral quilt, \$375, Quilts of America. Majolica plate, \$300, John Rosselli. Pillow, \$150, Sweet Nellie. ►

PHOTO, KARI HAAVISTO



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Generously proportioned draperies help convey sense of luxurious comfort in a bedroom decked out by interior designer Mario Buatta's bedroom collection Samantha for Revman Industries. A double-swag valance, \$47.50, balloon shade, \$87, and curtain \$109, are put together for a grand window treatment. An Antique French painted terra-cotta bust in niche \$8,000, Bardith, Ltd.





When the view is pretty and you needn't cover it up for privacy, go for sheer romance. Here crinkly, diaphanous panels are drawn to the side and gracefully draped around brass rosettes. Curtains, \$36 per yard, Rue de France. Rosettes, \$65 each; finials, \$180 each; Le Décor Français. French Directoire-style chairs, \$1,747 each, The McMillen Collection for Baker Furniture. Snail chair with pony-skin cushion, \$785, A.S.I.F./Illusions. Table, \$3,600, Giles & Co. Clock, \$1,200; miniature dresser, \$225; John Rosselli, Ltd. Framed antique drawings, \$975 to \$8,500, Stephanie Hoppen. Paper lantern, Palazzetti. ►



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PHOTOS BY JUDITH WATTS



Adding a soft touch to linear architectural detailing (above left) is a balloon shade with an intricate floral motif (\$80, Cameo Interiors). Planter, \$68; chair, \$38; both, Pax Antiques. House at Tory Hill, a Hillsdale, N.Y. development by Eberhart Brothers, Inc.

Above right: Wood paneling inspired this room's casual look, created with natural textures. Pinch-pleat curtains of nubby linen-cotton hang from 2-inch wood poles (large—for drama). Window fabric, \$30 per yard, Anju/Woodridge; fabrication, \$350 for the pair, Krystal Window Creations; poles, finials, rings, \$60 per window, Kirsch; blinds, about \$298 each, Levolor. Chairs, \$640 each, Grange. Sofa fabric, \$30 per yard, Fabriyaz. Trunk, \$830, ABC Carpet & Home.

Designer Randi Filoon designed a fresh window bay (below left) with pleated cotton duck shades (\$589, Tempo Industries) plus quilted pillows, lacy tablecloth.

Below right: French country style is easy to achieve with gingham and toile. Curtains, \$20 per pair; valance, \$10; both, Country Curtains. Wallpaper, \$17 per roll, Waverly. Table, \$2,100, Evergreen Antiques.

Opposite: Indian-inspired Rajasthan window set (\$130, Stevens) hung as a portière adds mystery to two rooms. Deep red walls, an antique Sri Lankan cane chair (\$1,440, Oak/Smith & Jones) and a carved Burmese side chair (\$3,600, Linda Horn) augment the exotic mood. ■

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LEFT, TOM ECKERLE, RIGHT AND OPPOSITE, JEFF McNAMARA











A remodeled porch with newly grand proportions gave a house just what it needed—a sunny room for year-round living

# A CLASSICAL SOLUTION

**T**he new wing of this Westchester house (right) doesn't look like an old-fashioned American screened porch; it looks more like an 18th-century English garden pavilion. But on a hot summer's day with all seven French doors open, the room feels just like the airy porch it recently replaced.

"A screened porch is a marvelous joy," says Leah Lenney, the interior designer whose house this is. "From May until almost Thanksgiving my husband, Ron, and I used to live on ours. The only reason we replaced it was because we wanted a room we could live in all year long."

Leah Lenney dreamed about the room for years before coming up with a solution that would be porchlike in summer, cozy in winter and also suit the architecture of the house. Victorian when it was built in 1880, the house (above) had been added to and remodeled over the years. "All the changes were inspired by an earlier time—the Federal period," says Lenney. "When we bought the house it looked classical and—with the 10-foot ceilings—very elegant."

A prefabricated greenhouse would have been an appropriate addition, but Lenney finds the heat buildup excessive, so she sought another solution. Tall French doors would let in breezes, "but you need so many to make a room feel like a porch," she says, "and when they are open they bump into each other. It wasn't until I began decorating a Federal townhouse and saw the deep window reveals that the whole solution clicked into place." With the help of architect Raymond Skorupa, Lenney designed her room so that when the French doors are open each panel has its own little niche. ►

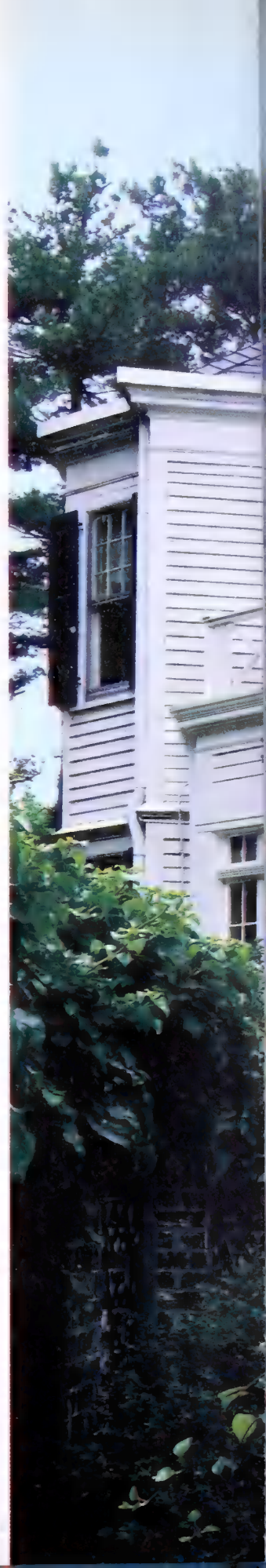
*Editor* KATIE RIDDER

*Writer* ELIZABETH H. HUNTER

*Photographer* FELICIANO

**Below left:** Window ledges of green marble are the perfect waterproof surface for plants. **Lenney and cabinetmaker John Hill designed radiator grilles in Chinese Chippendale style.** **Below right:** Shutters that fold back into the paneling give the room privacy on winter nights.


FOR MORE DETAILS, SEE PRODUCT INFORMATION











“When all the  
French doors are  
open it’s like  
being outside”

The coffee table is new, but nearly all the other furniture here comes from the old porch. Because tile floor, marble sills and tile dining table are weather-proof, “I can leave the doors open all summer,” says the designer. Floral print on chairs and chaise, Hines & Co. Blue pillow fabric and trim, Cowtan and Tout. Maize rugs, Gardener’s Eden. ■





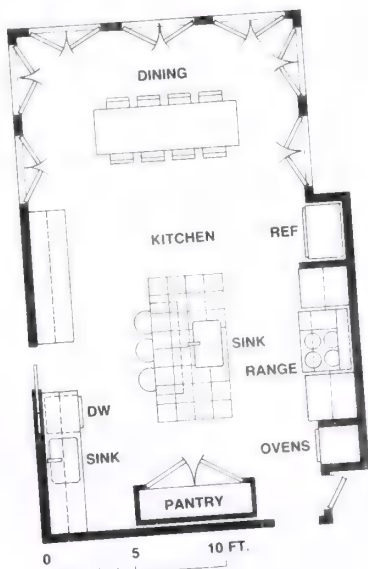


# KITCHEN MAGNETISM

A restyled, restructured kitchen draws a family in for everything: serious cooking, schoolwork and fun

Our old house now has everything we had wanted in a new one." So says one of the two jubilant owners who hired designer William Diamond and associate Anthony Baratta to transform an ordinary kitchen into a more livable space for themselves and their two daughters. "They gave us more than we ever could have dreamed of," adds the client. "We may never use the dining room again." The only stipulation made to the Manhattan-based designers—who frequently draw upon American folk art and rustic furniture—was to indulge the couple's passion for French country style. Not easy in a 1950s ranch house.

Diamond and Baratta began by appropriating 10 feet from the backyard for a spacious dining area. French doors and transom windows on three sides of the added space combine with a sky-blue 10-and-a-half-foot ceiling to create a virtual open-air pavilion at the room's rear. Connecting it visually with the cooking area are vivid blue and white tiles laid down in a checkerboard. Another large-scale check, this one a wool fabric handwoven especially for William Diamond Design, covers 10 French Provincial-style chairs. Along with the sweep of windowpanes, this is powerful geometry. ▶



**A converted antique armoire (opposite, at right) serves as a dramatic focal point and a state-of-the-art pantry with roll-out shelves. Plates, place mats, napkins and the Clarice Cliff pitcher, Barneys New York. Glassware, Amigo Country. Flowers, VSF.**

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INFORMATION









# Handmade tile, vintage hardware and rustic antiques take the edge off the kitchen's high-tech conveniences

**E**very counter in a European kitchen has a different surface depending on its function," says William Diamond, who followed this tradition to suit his clients' needs. Between a double oven and a refrigerator, both discreetly white, are hefty butcher blocks for chopping and carving. Shelves filled with cookbooks and china and a restaurant stove with a shiny steel hood leave no doubt that a serious cook lives here. On the opposite wall, the counters are marble, the perfect surface on which to prepare doughs for baking. Set down into it, an extra-deep sink allows dirty dishes to be stacked unseen. Glass cupboards above are lined with delicate cutwork-embroidered panels, attached with Velcro.

Diamond and Baratta's fascination with authentic detail is seen in the careful selection of vintage knobs picked up at flea markets: chunky porcelain for the cabinets and cut-glass for the cupboards. "We wanted to break away from the notion that every detail has to be the same in a kitchen," says Baratta. "Too much consistency is boring." Pewter, a favored metal in French crafts, was chosen for new hardware—door handles, drawer pulls, upholstery tacks.

The hub of culinary activity is a large island topped with the glazed Italian terracotta the designers had originally considered for the floor. Here, vegetables are cleaned, snacks are consumed and casual buffets are laid out. The room's other "island" is a massive antique pine worktable that the owners have dubbed "the everything table." It is the site of family activities ranging from homework and art projects to Sunday brunches and reading the paper. ■

*Editor KATIE RIDDER*

*Writer GLENN HARRELL*

*Photographer KARI HAAVISTO*



**Diamond and Baratta chose industrial light fixtures (above), from M.S.K. Illuminations because they had a "turn-of-the-century French look." Stools, T&K French Antiques. Pitcher, Bergdorf Goodman.**

**A massive antique pewter lantern (opposite) is suspended from the new dining area's high ceiling. All tiles, Country Floors. The designers like the solid appearance that two-inch-thick marble slabs (right) give the counter and backsplash. Dinnerware, Wolfman-Gold & Good Company.**









# America's Drug Problem Is Not As Big As You Think.



If you're a parent, you should be aware that the drug problem is getting smaller every day. As hard as it is to believe, kids who get pushed into drugs for the first time are about twelve years old. That being the average, it means a lot of these kids are only seven or eight when they have their first drug experience. By age thirteen, twelve percent have already tried marijuana. Eight

percent have tried cocaine. And one out of every ten kids surveyed said they would like to try crack just once.

With odds like that, it's never too early to start teaching your children about the dangers of drug abuse. Call 1-800-662-HELP and ask for preteen drug-abuse-prevention information. Call today before the problem gets any smaller.

**Partnership for a Drug-Free America**



# HOME LOVER'S HOROSCOPE

In a new feature, professional astrologer and best-selling author *Joanna Martine Woolfolk* casts your seasonal horoscope. This summer, let the stars guide you in making your home wonderfully fulfilling.

## CANCER

**June 21–July 23** Pluto's transforming force augurs a change in residence or a make-over in your present quarters. You can launch a reclamation project to bring a former undertaking back to life. This may involve endowing a room with a certain look or cultivating a small garden. Employ your energy in designing a mix that will bear your personal imprint. Tip: One of your home skills might lead toward a professional path. By summer's end you're the hub of a strong family wheel. You may be asked to help plan a major event, such as a wedding or an anniversary party.

## LEO

**July 23–August 22** Summer is Leo's season, for the Sun lights up your sign and you are most truly yourself. Even if you've been feeling penned up, a fresh wind is now blowing your way. You'll be more at liberty to see new places, create new patterns for living. You carry around a vision of a special lifestyle, and now is the time to begin the change. A strong theme in your chart is self-expression, so be daring. Embark on a scheme to enliven your environment with bold color or an artistic statement. This summer you can create with great personal brio.

## VIRGO

**August 23–September 22** Once you get things organized you always gain a sense of control. You'll benefit enormously by making a sweeping overhaul, tossing out the old, and putting things in order. Small areas are currently a focus of clutter, for example. Investigate new organizing systems and redo a closet or home office. This month you're likely to be drawn to a creative passion. This may be flowers, painting or adding to a prized collection. Visit museums to borrow ideas. Do whatever you can to feed your artistic soul, for this is what makes you happy.

## LIBRA

**September 23–October 22** The happy influence of Jupiter is pulling you into a wider social orbit. You are likely to be entertained in other people's houses, spend time in a different environment or even visit a new culture. These experiences will provide you with ideas for new arrangements in your own home. Your strength in design is in bringing disparate pieces together in a way that makes an elegant, completely individual statement. This summer, look to new places for accessories, fabrics and unusual objects. Tip: Choose only the things you love.

## SCORPIO

**October 23–November 21** Pluto is now in Scorpio, prompting you to seek an emotional haven with loved ones. This may be anywhere—a beloved beach house, a special garden or an environment that was once meaningful to you. An influence for renewal in your chart signifies closer ties, making you part of an extended family. By late summer, a change in the life of someone close to you may make a difference in your living arrangement. You might remake a space into a private refuge. Utilize your Scorpio talent for blending fantasy with the practical.

## SAGITTARIUS

**November 22–December 21** You are powerfully drawn to nature during this cycle. Jupiter's liberating influence points to your seeking a place—the countryside or near water—where you are at peace with your environment. This expansive force may also prompt you to redo a section of your home or vacation house to make it more spacious and livable. Many changes are going on in your family life, and you will spend time with people you haven't seen in a while. You tend to be a reluctant hostess, but this summer you're going to love being one.

## CAPRICORN

**December 22–January 19** You tend to overschedule yourself in summer, but now focus on just one or two projects. Saturn's influence is still restricting finances, so don't try to do everything you have postponed. As a Capricorn, you are known to be an elegant tastemaker, and you might try putting your personal stamp on a selected area—painting one striking piece of furniture or planting a flowered walkway. Give some thought to economically dressing up your home for entertaining. You may be orchestrating a reunion. A mini-trip is also highlighted.

## AQUARIUS

**January 20–February 18** This summer your routine changes rather dramatically to make you busier than ever. You are in a flurry of activity, but these events will bring you greater happiness. A starting-over influence from Uranus makes it likely that you'll be fixing up a new abode or deciding on a new theme for your surroundings. You may also be entertaining visitors, perhaps from a distant locale. This will give you an excuse to explore with them places you've always wanted to see. Indulge yourself. You're in a very lucky cycle.

## PISCES

**February 19–March 20** You delight in surrounding yourself with a few chosen friends, cherished pets, flowers and wonderful food in an outdoor setting. Nature brings you great serenity. This summer try to spend more time in a place that seems to lift your cares away from you. You may have to decide how to divide your time between two environments or even to decide about new living quarters. You are likely to be merging something in your career with your home. If you're making a work space for yourself, be sure to fill it with light.

## ARIES

**March 21–April 19** This summer is a cycle of high creativity for Aries. You are prompted to undertake a design project in which you can flaunt your unique style. Indeed, this particular enterprise may signal a brand-new direction. You are a true original when it comes to inventive design, so don't settle for the ordinary. You need to feel less confined; concentrate on creating more light and space in your surroundings. An idea inspired by a recent trip can be your springboard to a sense of freedom in a dazzling new look that you produce.

## TAURUS

**April 20–May 20** A special Taurus talent is the ability to create comfort and beauty in intimate spaces. Choose a particular area as yours alone and indulge your passion for flowers, color, fabrics. You may find a one-of-a-kind piece to add to your home. You are now inclined to reach back into your family heritage for a meaningful object that will become part of your daily life. Don't forget your resolve to avoid doing what you did last summer—being cook, housekeeper and support system for too many people. Take time out for yourself.

## GEMINI

**May 21–June 20** In early summer Venus speeds through your sign indicating a busy season of entertaining and meeting new people. You're about to expand your reputation as a famous hostess. Think about giving your social get-togethers a theme or a different flair. Your wit, charm and "people talent" will make you sought after. Your chart also shows that this is a good time to learn something new, perhaps to specialize in a new cuisine. By late summer, you feel a strong urge to refurbish, but start slowly. Don't try to tackle everything at once. ■





## 1892 WAS A VERY GOOD YEAR FOR COFFEE

¶ It was a time when those in the coffee business did things a little differently.

¶ And so it was in 1892 that a Southern merchant had cause for celebration. His premiere blend of coffee (and some say his own personal labor of love) was about to be renamed after the famous hotel where it had already built a reputation as the special house blend. The hotel, of course, was Nashville's Maxwell House.

**SLOW  
ROASTED**

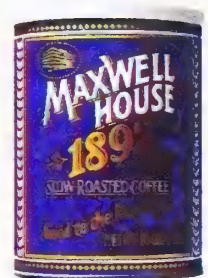


¶ Today, it is with great pride (and something of a feeling that there are still folks around with a taste for the way things used to be made) that The Maxwell

House Coffee Company would like to acquaint you with 1892™ Slow-Roasted

Coffee. It is coffee that is roasted the way everyone used to do it: Slowly. With something of a reverence for the old ways of making things. Next time you're at the grocer's we invite you to try a can. Perhaps you will find that you have a taste for the uniquely satisfying, lusty taste of coffee the way it used to taste.

¶ 1892™ Slow-Roasted Coffee. A labor of love...from The Maxwell House® Coffee Company.





## AMERICAN COOKING NOW

Preserved fruit makes a most felicitous and simple dessert. At Restaurant Lafayette in New York City, a whole slew of different dried fruits is poached separately in red or white wine. In handsome glass preserving jars they keep in the refrigerator for up to three weeks.

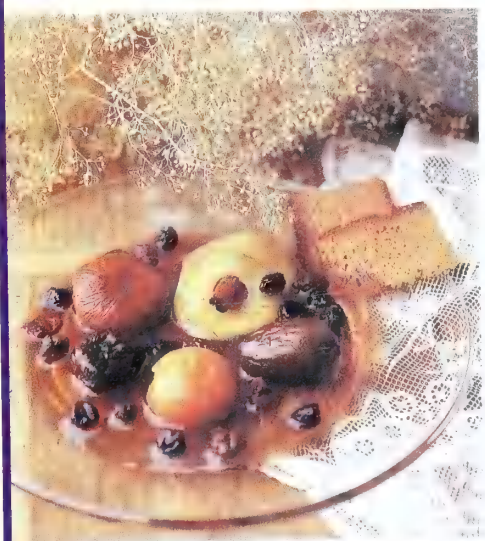


# HEAVENLY PRESERVES

*Put up some of summer's bountiful  
fruits and vegetables for a cold winter's day  
with this easy, step-by-step guide ►*



*Preserving can be as simple as poaching dried fruits in wine and storing them in airtight jars in the refrigerator for two or three weeks*



Pierre Prevost (top), the pastry chef at the four-star Restaurant Lafayette in New York's Drake Hotel, dishes up some of the grandest desserts in the city. But a perennially popular choice with guests is his simple dried-fruit compotes (above), redolent with orange and lemon zest, cinnamon and cloves. The plump, fragrant fruits make a delightful, light but satisfying dessert. He serves a medley of these, beautifully arranged on the plate, and adds a crisp slice of spice toast. Right: When it is applesauce time it is applesauce time, ensuring an apple a day all winter long. And what better way to use it than in a moist applesauce fruitcake studded with walnuts.







T

hrough the years there has seldom been a more comforting sight for the home cook than a goodly lineup of jars in the pantry filled with things to eat out of season. Now thoughts should turn to preserving the excess bounty of the garden, the farmers' market and the wild berry patch. Spend a day putting up your favorite fruits and vegetables for a long, cold winter. Traditional preserving, daunting to many, can be safe and simple (directions for bottling, overleaf).

One of the most attractive dessert buffets on the current New York party circuit involves preserving and was created by New York's Restaurant Lafayette in the Drake Hotel. Pierre Prevost, the handsome young French chef in charge of the sweets course, relies on the simplest form of preserving for a fruit compote that is a breeze to make and is a dessert for all seasons. Prevost stews a variety of dried fruits—apples, prunes, dates, figs, cherries, raisins, cranberries and apricots for just 10 minutes in either white or red wine sweetened with honey, sugar, orange and lemon zest and cloves. Any combination of these can be served cold, with a biscuit or with a dollop of crème fraîche. Spooned into a preserving jar, they keep in the refrigerator for up to three weeks. Nora Carey, the author of the new book *Perfect Preserves: Provisions from the Kitchen Garden* (Stewart, Tabori & Chang), says the fundamental rules are defined by the quality and seasonal availability of the raw materials. "Preserves," she says, "made with produce within hours of just being picked off the vine or harvested from the soil will always be superior to those made with tired old fruits and vegetables." Store all bottled preserves in a cool, dark area for no more than a year. If you would like to try your hand at preserving and you don't have a garden, purchase produce from your local farmers' market or find farms and orchards where you can pick your own. ▶

Writer JANE ELLIS

Photographer JERRY SIMPSON

**Above left: Blackberries, both cultivated and wild, are worth the thorny hazards of picking for a rich, thick, seedless blackberry jam. Spread it on toast, serve it with scones or, as we show here, as a delightful filling for the perfect picnic dessert—a simple two-layer sponge cake. Preserve blueberries (below left), America's favorite fruit during the summer months, to use later in such delights as this blueberry cheesecake or your favorite breakfast muffin mix.**

RECIPES BEGIN ON PAGE 94

Recipes copyright © 1990 by Nora Carey  
Photographs copyright © 1990 by Mick Hales. Reprinted from *Perfect Preserves* by Nora Carey, published by Stewart, Tabori & Chang, New York



**There is no tomato like a just picked, vine-ripened tomato for taste and flavor. But luckily, little effort is required to preserve their fresh flavor all year long. The linguine with red clam sauce (above right) calls for a zesty sauce of whole tomatoes in a thick puree of tomatoes with a flavoring of basil. Below right: A rich tomato sauce is a wonderful pantry staple to use for all manner of dishes including this cornmeal pizza with preserved eggplant as well as quick pastas.**

**F**ruits and vegetables can be put up in jars by either the "hot-pack" or "cold-pack" method. In the hot-pack method, cooked fruit is spooned into a jar with a hot liquid and processed in a hot-water bath. Raw food can also be processed this way. For the cold-pack method, all elements start off cold: Uncooked food is packed in jars, covered with a cold liquid, and placed in a cold-water bath, which is then brought to a boil to begin sterilization.

The best containers to use are jars with clamp lids and rubber gaskets and those with screw band lids with a separate flat top. The jars can be used repeatedly, but the rubber gaskets and flat lids must be replaced with new ones once the seals have been broken. It is not necessary to sterilize jars before filling them with food if they are to be processed in a water bath; the jars will be sterilized during the processing time. Jars should simply be scrubbed clean with hot, soapy water, rinsed well, and air-dried before packing. The raw or cooked fruit should be packed comfortably in the containers. Do not overpack; food will expand slightly during processing. The jar should be filled only to the capacity level marked on it. This allows for a "headspace" of at least one half inch, which will permit the expansion of the food and the boiling of the liquid.

The procedures for the hot or cold pack are similar. The containers are lowered into a special "canner" fitted with racks to keep them in place, or into a large, deep stockpot or similar pan. To protect the jars from cracking, a wire rack must be placed on the bottom of the pot to keep the jars from direct contact with the heat, and each bottle should be wrapped in cloth to prevent rattling. The container is filled with enough water to cover the tops of the jars by at least one inch. It is important that there be ample headspace above the water level for it to boil without spilling over. The water is then slowly brought to the necessary sterilization temperature and maintained for the required time. ■







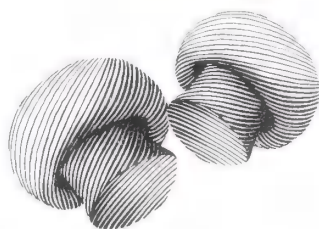
*Try to harvest fruit  
just before it reaches its peak of  
flavor and ripeness*

Eggplant preserved in olive oil (left) can be served with a pesto sauce as a first course or can be used as an ingredient for a vegetable gratin or as a topping for a pizza. Roasted red peppers can be prepared for use in the same way. Below: Label all preserves with the contents and the date of preserving. As obvious as this may seem, memory fades over a few months. It's wise to keep most preserves no longer than one year, and the label will help you keep track of them. To make your preserves attractive, especially when they are destined to be little gifts, collect interesting labels, pieces of fabric, ribbons and string to dress them up prettily.





# QUICK COOK



## FAST FROM THE GRILL 24 great barbecue ideas

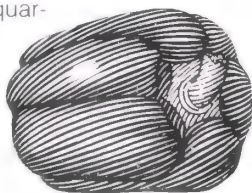
**N**o one can resist the aromas of sizzling kabobs or vegetables cooking on an outdoor grill. Patio cooking is the way to entertain friends on long summer evenings. While the grill is heating, marinate seafood and vegetables for 15 to 30 minutes. Less tender foods, such as meat and poultry, need longer marination—at least 1 hour overnight in the refrigerator. Be sure to bring all food to room temperature before grilling. —Bonnie Tandy Leblang

**TEQUILA LIME SEAFOD**—Soak sea scallops and 1½-inch cubes salmon in ¼ cup each tequila, lime juice, olive oil, 2 minced garlic cloves, 1 minced shallot and ¼ teaspoon cumin. Alternately thread on skewers and grill 8 to 10 minutes, turning often and brushing with marinade.

**HONEY-APPLE PORK**—Marinate 1-inch cubes boneless pork loin and Granny Smith apple quarters in ¼ cup apple cider, 2 tablespoons each Calvados, oil, honey, lemon juice and ½ teaspoon thyme. Toss soaked applewood into fire. Alternately thread pork and apple slices on skewers, grill 10 to 12 minutes, turning frequently, and brush with marinade.

**TUNA AND PEPPERS**—Marinate 1¼-inch cubes tuna and 1¼-inch cubes red, yellow and green bell peppers in ¼ cup each soy sauce, rice wine, 1 tablespoon freshly grated ginger and 1 tablespoon sesame oil. Alternately thread peppers and tuna on a skewer. Grill about 10 minutes, turning frequently and basting with marinade.

**GRILLED LAMB**—Marinate well-trimmed thick lamb chop in ¼ cup olive oil, ¼ cup lemon juice and 2 minced garlic cloves. Grill lamb for 5 minutes per side. Top with mustard-garlic butter (½ stick butter, 2 minced garlic cloves, 1 tablespoon Dijon-style mustard,



1 teaspoon white wine, salt and freshly ground pepper).

**COCONUT CHICKEN**—Cut boneless chicken breasts into 1-inch strips. Marinate in 1 cup coconut milk, 1 tablespoon each brown sugar, lime juice, soy sauce, ½ teaspoon cayenne and ½ teaspoon freshly grated ginger. Thread on skewers and grill 3 to 5 minutes. Brush with marinade and turn occasionally as the chicken cooks.

**GRILLED SWORDFISH WITH HORSERADISH BUTTER**—Rub ½-inch-thick swordfish steaks with olive oil and season with salt and freshly ground black pepper. Grill 3 minutes on each side. Top with horseradish butter made from 2 tablespoons melted butter, 1½ tablespoons prepared white horseradish, 1 tablespoon lemon juice and ¼ teaspoon thyme.

**OYSTERS IN PROSCIUTTO**—Wrap fresh-shelled oysters in thinly-sliced prosciutto and thread on skewers along with fresh bay leaves. Grill 5 to 6 minutes while brushing with a blend of ½ cup Dijon-style mustard, ¼ cup rice wine, ¼ cup honey and 1 tablespoon sesame oil.

**GRILLED ANDOUILLE SAUSAGES AND PINEAPPLE**—Grill andouille sausages and chunks of fresh pineapple 12 minutes on each side.

**BRIE BURGERS**—Gently mix 1 pound lean, ground beef with salt and ground pepper. Wrap ¼ of the meat around 1 tablespoon brie. Grill about 6 minutes on each side for medium burgers. Serve on toasted sourdough buns with sliced beefsteak tomatoes and a handful of basil leaves.

**PEANUT PORK SATÉ**—Marinate 1-inch cubes boneless pork loin in 2 tablespoons each olive oil, peanut butter, lime juice, dark brown sugar, 2 minced shallots, 1 teaspoon soy sauce, 1 teaspoon cumin and a pinch of cayenne. Skewer and grill 10 to 12 minutes.

**GRILLED CLAMS WITH LEMON BUTTER SEASONING**—Place well-scrubbed hard-shell clams on a hot grill. When clams open, move them to a serving platter and sprinkle with lemon butter made from juice and grated zest of 1 lemon mixed with 1 stick melted butter.

### CHICKEN AND ROASTED PEP- PER SANDWICH—

Soak chicken cutlets in equal amounts of lime juice and olive oil. Grill red peppers until blackened, remove skin, and core. Grill chicken 4 minutes on each side. Serve chicken cutlet, red pepper slices and watercress on a grilled bun with garlic mayonnaise.

**GRILLED VEAL MARSALA**—Marinate boneless, 1-inch cubes veal in ½ cup olive oil, 3 tablespoons Marsala wine, 2 tablespoons minced parsley, 2 minced cloves garlic and freshly ground pepper. Toss soaked, dry sage leaves into fire. Skewer veal, then grill 8 to 12 minutes, basting and turning frequently.

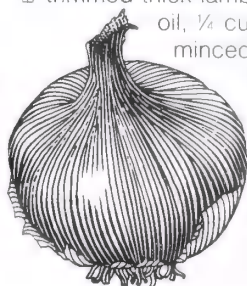
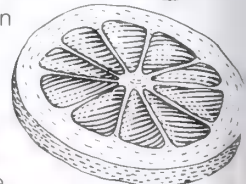
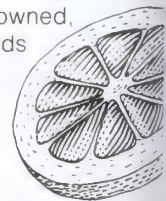
**GRILLED VEGETABLES**—In a balsamic vinaigrette, marinate chunks of zucchini, yellow squash, green peppers, eggplant and sweet onion. Thread each vegetable onto separate skewers along with onion chunks. Grill until cooked through. (Time depends on the size and freshness of vegetables.)

**HALIBUT WITH PESTO**—Brush 1-inch-thick halibut steaks with olive oil and season with salt and freshly ground pepper. Grill 5 minutes on each side. Top with pesto and freshly diced tomatoes.

**GRILLED QUESADILLAS**—Sprinkle ¼ cup grated jalapeño Monterey Jack cheese and 1 tablespoon each diced tomato, chopped cilantro, and fresh salsa on half a flour tortilla. Fold tortilla over filling and grill on wire rack or Griffo-grill until slightly browned, turning once. Cut into thirds and serve.

**LEMON DILL BLUEFISH**—Melt 1 stick butter, 3 tablespoons snipped dill, juice and grated zest of 1 lemon and a pinch of cayenne. Spread half into the cavity of a cleaned, 3-pound bluefish. Grill 8 to 10 minutes on each side. As the bluefish cooks, baste with lemon-dill butter and serve topped with any remaining butter.

(Continued on page 101)





# COOK'S TOUR

By JANE ELLIS

TOSSING AROUND  
SOME NEW SALAD  
IDEAS—FIBER-RICH  
GRAINS, A HOT NEW  
VINEGAR AND A GREAT  
LITTLE SALAD SPINNER



It's the food  
of the  
future,"  
says Jean-  
Georges  
Vongerichten  
(right), chef of  
the four-star  
Lafayette  
restaurant in  
New York, about  
his great grain  
salads.



A salad  
doesn't have to be  
green according to  
Vongerichten,  
Manhattan's chef of  
the moment. "People  
should remember  
grains—they're rich  
in protein and fiber."  
He combines quinoa,  
barley, bulgur, kasha,  
millet, wheatberries  
and wild rice for  
crunchy salads that  
he tosses with a  
ginger, lemongrass  
coriander and peanut  
oil dressing to serve  
with seafood. They  
get raves from the  
cognoscenti. Recipe,  
page 102.

## SALADS WITH ZIP

A line of zesty vinegars flavored with herbs and fruits is named for the Greek god Perseus by two young women from Washington who market it. Sabroso Vinagre (above center) is infused with hot Kurtvaska peppers, herbs and garlic. Blue-tinted Mexican glass salad bowl (above) from Mariposa comes with small salad bowls.

For your own  
lettuce and  
lovage you'll  
need a  
handsome metal basket  
to harvest the tender  
leaves, and little  
stoppered bottles for a  
wardrobe of dried herbs.  
New for the tiny kitchen  
or tiny family: a mini-  
salad spinner. All from  
Williams-Sonoma. ■



JERRY SIMPSON



## HEAVENLY PRESERVES

*Continued from page 91*

### DRIED FRUIT COMPOTES

*From Pierre Prevost, pastry chef at Restaurant Lafayette.*

#### Apple Compote

- 4½ cups white wine
- 2¼ cups water
- Grated zest of ½ orange
- 8 tablespoons honey
- 2 vanilla beans
- 2 cinnamon sticks
- 3 cloves
- 18 ounces dried, sliced apples

■ In a large saucepan simmer all ingredients except apples, 15 to 20 minutes.

■ Add apples and cook for 7 minutes.

■ Cool and transfer to a preserving jar.

■ Follow the same directions for the following fruit compotes. Keeps up to three weeks in refrigerator.

**APRICOT COMPOTE:** Substitute the following for ingredients in Apple Compote: 4½ cups white wine, 2¼ cups water, grated zest of ½ each orange and lemon, 2 vanilla beans, 2 tablespoons sugar, 1 cinnamon stick, 8 tablespoons honey and 18 ounces dried apricots.

**FIG COMPOTE:** Substitute 4½ cups red wine, 2¼ cups water, 2 cinnamon sticks, 8 tablespoons honey, grated zest of 1 orange and 18 ounces dried figs.

**PRUNE COMPOTE:** Substitute 4½ cups red wine, 2¼ cups water, zest of 1 orange and lemon, 4 tablespoons honey and 18 ounces prunes.

**DATE COMPOTE:** Substitute 4½ cups red wine, 2¼ cups water, 7 tablespoons honey, 6 teaspoons sugar, grated zest of 1 orange, 1 vanilla bean and 1 pound 2 ounces fresh dates.

**CHERRY, CRANBERRY AND RAISIN COMPOTE:** Substitute 4½ cups red wine, 2¼ cups water, 8 tablespoons honey, 6 teaspoons sugar, 2 vanilla beans, 2 cinnamon sticks, grated zest of 1 orange and lemon, and 8 ounces each dried cherries, cranberries and raisins.

### LINGUINE WITH RED CLAM SAUCE

- 1 quart Tomatoes Preserved in Tomato Sauce (recipe follows)
- ¼ cup extra-virgin olive oil
- 2 shallots, finely chopped
- 1 garlic clove, minced
- 1 pound fresh baby clams, scrubbed
- ½ cup dry white wine
- 1 pound linguine
- ½ cup minced flat-leaf parsley
- Salt and freshly ground pepper, to taste

■ In a large sauté pan gently cook tomato sauce until heated through and set aside.

■ In a deep saucepan heat oil over moderate heat, add shallots and garlic, and cook until softened but not browned. Add clams, white wine and bring to a boil. Cook, covered, over moderate heat, shaking pan from time to time 5 to 7 minutes, or until all clams are opened. Set aside.

■ Cook linguine in a large pot of boiling water until al dente and drain. Toss linguine with tomato sauce, add clams and their cooking liquid, and season to taste. Sprinkle pasta with parsley and serve immediately. Serves 4.

### TOMATOES PRESERVED IN TOMATO SAUCE

- 12 pounds firm, ripe tomatoes (preferably plum)
- 2 tablespoons salt
- 1 onion, minced
- 2 garlic cloves, crushed
- ½ cup extra-virgin olive oil
- 1 bouquet garni (see Note)

■ Remove core and slit an X in skin at base (blossom end) of 7 pounds of tomatoes. Blanch prepared tomatoes in a large saucepan of boiling, salted water 30 seconds, or until skins split. Drain and let cool. When tomatoes are cool enough to handle, peel and halve them (lengthwise for plum tomatoes and crosswise for rounder ones) and discard seeds. Arrange tomatoes in one layer in 1 or 2 large colanders set over a bowl or bowls, sprinkle with 1 tablespoon of salt, and let drain several hours.

■ While tomatoes are draining, cook onion and garlic in oil over low heat until softened. Quarter remaining 5 pounds of tomatoes, and add to pan with bouquet garni. Force cooked tomato mixture through a sieve set over a bowl, season with remaining 1 tablespoon salt, and cool.

■ Pack drained tomato halves in 4 or 5 sterilized, 1-quart jars, add a sprig of fresh basil to each and enough sauce to cover tomato halves.

■ Process jars in a cold water bath 45 minutes and let cool completely before checking seals and storing. Makes 4 or 5 quarts.

(Note: Bouquet Garni is a bundle of aromatic herbs and vegetables that is used, in particular, to flavor stocks, soups and braising liquids. Make the bouquet by "sandwiching" fresh or dried

# FRESH. ONCE UPON A TIME.





thyme sprigs, a bay leaf and parsley sprigs between a 5-inch length of leek, halved lengthwise, and a 5-inch length of celery. If you don't have a leek on hand, use two 5-inch lengths of celery. Tie the bundle together with kitchen string to form a neat package that can be easily removed after cooking.)

### CORNMEAL PIZZA WITH PRESERVED EGGPLANTS AND TOMATO SAUCE

*Pizza dough is a good base for featuring home-made vegetable preserves.*

- 2 cups unbleached, all-purpose flour
- 1 cup plus 3 tablespoons yellow cornmeal
- 2 teaspoons salt
- 1 ounce fresh cake yeast or 1 envelope active dry yeast
- 1 cup warm water
- 2 tablespoons olive oil
- 2 to 3 cups Rich Tomato Sauce (recipe follows)
- 24 slices of Preserved Eggplant in Olive Oil, drained (recipe follows)
- ¼ cup torn, fresh basil leaves
- ¼ pound mozzarella cheese, thinly sliced

□ On a large work surface sift together flour, 1 cup cornmeal and salt. Make a well in the center, add yeast mixed with 1 cup warm water and let yeast dissolve, about 5 minutes.

□ Add olive oil to center of well and gradually work flour into liquid with fingertips until dough is combined well. Knead dough on a lightly floured surface about 5 minutes, or until it is soft and elastic, and transfer to a large oiled bowl, turning it to coat with oil. Cover dough with a cloth, and let rise in a warm place (a turned-off

oven) about 2 hours, or until tripled in bulk.

□ Sprinkle 16-inch round pizza pan with remaining 3 tablespoons cornmeal. Punch down dough, roll it out to ¼-inch thickness, and lay it on pan. Spread tomato sauce evenly over dough and arrange eggplant slices attractively on top. Sprinkle with basil and cheese. Bake in a preheated 475°F oven 10 minutes. Reduce heat to 375°F and bake 5 to 10 minutes more, or until crust is golden brown and crisp. Makes one 16-inch pizza.

### RICH TOMATO SAUCE

*Little effort is required to preserve the fresh flavor of summer tomatoes.*

- ¼ cup extra-virgin olive oil
- 1 large onion, finely chopped
- 2 carrots, finely chopped
- 6 pounds ripe tomatoes (preferably plum), blanched 1 minute in boiling water, peeled, seeded and coarsely chopped
- 1 head of garlic, whole and unpeeled
- 1 bouquet garni
- 2 tablespoons coarse salt

□ In a large saucepan heat oil over low heat and cook onion and carrot about 20 minutes, or until softened. Add tomatoes, garlic, bouquet garni and salt. Bring mixture to a boil over moderate heat and simmer, uncovered, 45 minutes.

□ Discard bouquet garni and strain sauce through a medium-meshed sieve into a bowl, pressing hard on solids to extract all juices. Return mixture to pan and reheat until it just starts to bubble. Season to taste.

□ Funnel sauce into warm, sterilized jars and process in a water bath: 30 minutes for up to 1-pint jars, 45 minutes for up to 1-quart jars. Let jars cool completely before checking seals to make

sure they are tight and storing. Makes 2 quarts. (Note: Before storing, test the seal on each jar. For screw-band jars, remove the outer ring and check that the remaining covering disk is concave. You should be able to pick up the jar by the disk if a seal has formed. For clamped or hinged jars with a rubber gasket, unhinge the clamp and hold the jar up by the glass lid. If in either case the seal has not been obtained, chill the food and consume it within a few days.)

### PRESERVED EGGPLANT IN OLIVE OIL

*Preserved eggplant slices can be served as a first course with pesto sauce or can be used as an ingredient for a vegetable gratin or as a topping for pizza.*

- 5 to 6 pounds medium eggplants, sliced in ½-inch rounds
- ½ cup coarse sea salt
- 6 cups white wine vinegar
- 4 cups extra-virgin olive oil
- 4 teaspoons coriander seeds
- 8 dried hot chilies

□ In a large bowl toss eggplant slices with salt and spread out in a single layer on a large work surface covered with paper towels. Cover with more paper towels weighted down with a large cutting board or heavy baking sheets. Let drain at least 1 hour.

□ In a large saucepan bring vinegar to a boil, add eggplant slices, and bring vinegar back to a boil. Simmer eggplant 5 minutes, drain and pat dry.

□ Pour ½-inch of oil into each of 4 sterilized, 1-pint jars and divide eggplant rounds among them.

(Continued on page 100)

# FRESH. EVERY SINGLE TIME.

GOOD SEASONS®  
YOU MAKE IT FRESH. YOU MAKE IT BEST.™





*There goes that bootie again!*

# *Playing Foolsie*

*An adorable porcelain collector doll  
capturing the playful innocence of a baby.*



**Q**uick...come and see what the baby's doing! Watch the sweet little face beam with excitement and delight, as baby pulls its bootie off and wiggles its tiny pink toes! It's an enchanting sight proud parents will cherish forever.

Now, this moment of playful innocence has been captured in a precious new porcelain doll—*Playing Foolsie*.

*An extraordinarily lifelike baby doll.*

Superbly sculpted in a remarkably lifelike pose, the baby actually seems to be captured in motion. Just look at that exuberant expression, those chubby legs and the dimpled hand tugging at the bootie! The baby's head and limbs are crafted from fine bisque porcelain to reflect every adorable detail. Its precious features are painted entirely by hand. Notice the radiant complexion and rosy knees. Even the baby's eyebrows are delicately colored to match its wispy

blond hair. From head to toe, *Playing Foolsie* is a rare collecting treasure!


*Meticulously dressed and diapered.*

*Playing Foolsie* comes dressed in a fine hand-tailored piece outfit. The jacket is lavishly trimmed with lace and accented with dainty bows of green satin ribbon. The charming pants are adorned with a wide lace ruffle. Underneath, the baby wears a delicate white camisole and a cloth diaper fastened with real safety pins! Completing the outfit are those adorable knitted booties, adorned with satin ribbons.

*Charming accessories complete the endearing scene.* *Playing Foolsie* comes with its own quilted blanket, bordered with eyelet lace and decorated at each corner with delicate hand-stitched roses. A miniature baby bottle is included, too—all at no additional charge.





  
*The Danbury Mint*  
 47 Richards Avenue • Norwalk, Conn. 06857

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Doll shown actual size.

*Surprisingly affordable;  
satisfaction guaranteed.*

*Playing Footsie* is offered at the remarkable price of just \$79.50, payable in three monthly installments of \$26.50 which you may charge on MasterCard or VISA, if you prefer. Available exclusively from the Danbury Mint, your purchase includes all accessories as shown, plus a serially-numbered Certificate of Ownership. If you are not delighted, you may return your doll within 30 days of receipt for replacement or a full refund.

The joyful innocence of *Playing Footsie* will delight your family and friends for many years to come. To reserve your doll, please complete and return the Reservation Application today!

The Danbury Mint  
47 Richards Avenue  
Norwalk, Conn. 06857

### RESERVATION APPLICATION

## *Playing Footsie*

Please return promptly.

Please accept my reservation for *Playing Footsie*, a hand-painted baby doll with head, arms and legs of bisque porcelain. The quilt and baby bottle will be included at no additional cost.

I need send no money now. I will pay for my doll in three monthly installments of \$26.50\* each, the first to be billed prior to shipment. If not completely satisfied, I may return the doll within 30 days for a replacement or full refund.

\*Plus any applicable sales tax and \$1.25 shipping and handling.

Name \_\_\_\_\_ (PLEASE PRINT CLEARLY)

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Charge each installment to my: ☐ MasterCard ☐ VISA

Credit Card Number \_\_\_\_\_ Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

All orders subject to acceptance.  
Allow 4 to 12 weeks after initial payment for shipment.

A20



## HEAVENLY PRESERVES

*Continued from page 95*

Add 1 teaspoon coriander seeds and 2 chilies, diced, to each jar. (Wear rubber gloves when cutting the chilies.) Add enough remaining oil to each jar to fill them.

Seal jars and store in a cool place at least 1 week before using eggplant. Once jars are opened, be sure that eggplant rounds remain immersed in oil to prevent spoiling. Makes 2 quarts.

### BLACKBERRY JAM PICNIC CAKE

- 2 9-inch round basic sponge cakes
- $\frac{1}{4}$  cup Seedless Blackberry Jam (recipe follows)
- $\frac{1}{4}$  cup granulated or confectioner's sugar

Use a basic sponge cake or *génoise*, made from whole eggs, sugar, flour and melted butter. This basic cake, either homemade or store-bought, can be transformed into a simple or elaborate creation with the addition of homemade preserves. It may be sliced into layers and reassembled with jam, jelly or a fruit curd and dusted with confectioner's sugar. Or it may be baked in a jelly-roll pan and filled with preserved fruit such as blackberries or raspberries and rolled up. Sandwich two layers of the cake with jam, and dust top with confectioner's sugar. To serve, cut into 8 wedges.

### SEEDLESS BLACKBERRY JAM

*This is a very thick spread made mostly from blackberries and sugar; no water is added. The yield is not high but the flavor is quite concentrated.*

- 4 pounds barely ripe blackberries
- 4 cups sugar
- $\frac{1}{2}$  cup fruit pectin

In a large bowl layer blackberries and sugar and let fruit macerate at least 8 hours overnight.

Transfer berry mixture to a preserving pan, bring liquid to a boil over low heat and simmer 20 minutes, or until berries are very soft.

Strain mixture through a medium-meshed sieve into a bowl to remove seeds, and return pulp to the pan. Stir in apple pectin stock, bring mixture to a boiling point and boil about 15 minutes, or until jelling point is reached. (Note: A temperature of 220°F [105°C] on a jelly thermometer indicates a jelling point. Or place a tablespoon of the preserve on a cold plate and chill for a few minutes. If the mixture is firm enough to remain divided when a finger is pushed through the center, the jelling point has been reached. If the mixture is not set, cook a little longer.)

Spoon jam into warm, sterilized jars and seal. Makes  $4\frac{1}{2}$  to 5 cups.

### CHEESECAKE-FILLED CAKE WITH WHOLE BLUEBERRY SAUCE

- $\frac{1}{2}$  cup (1 stick) unsalted butter
- 1 cup sugar
- 4 large eggs
- 1 tablespoon milk
- 1 tablespoon vanilla
- 1 cup all-purpose flour
- 1 teaspoon baking powder
- $\frac{1}{2}$  teaspoon salt
- $\frac{1}{2}$  pound cream cheese, softened
- $\frac{1}{2}$  cup sour cream
- 2 cups Whole Blueberry Sauce (recipe follows)

In a bowl cream butter and  $\frac{1}{2}$  cup of the sugar until the mixture is light and fluffy. Beat in 2 of

the eggs, one at a time, making sure that the first one is fully incorporated before adding the second. Beat in milk and vanilla. Sift together dry ingredients and fold them into batter. Set bowl of batter aside while preparing cream cheese filling. In a small bowl whisk together cream cheese and sour cream until smooth. Beat in remaining  $\frac{1}{2}$  cup sugar and remaining 2 eggs, one at a time.

Pour cake batter into a buttered and floured 8-inch tart pan with removable bottom. With a spatula, spread batter evenly on bottom and up along side. Pour cream cheese filling into center and bake cake in the middle of a preheated 350°F oven 45 to 50 minutes, or until skewer in center comes out clean and is hot to the touch. Let cake cool in pan on a rack.

Make topping: Drain blueberries in a sieve set over a bowl about 1 hour. Reserve blueberries and sauce.

Transfer cake to a serving platter and spoon berries on top. Serve sauce separately in a small bowl. Serves 8.

### WHOLE BLUEBERRY SAUCE

*Blueberry sauce is always appreciated at the breakfast table, on pancakes and waffles or as an addition to a bowl of plain yogurt. The sauce is equally good on dessert, when spooned on top of a Cheesecake-Filled Cake or added to homemade vanilla ice cream before the last few turns.*

- 1 strip dried orange peel
- $\frac{1}{2}$  cups sugar
- $\frac{1}{2}$  cups water
- 3 to  $3\frac{1}{2}$  pounds blueberries

In a blender or food processor, grind orange peel and  $\frac{1}{2}$  cup of the sugar.

In a preserving pan combine orange sugar mixture, remaining  $\frac{1}{2}$  cups sugar, and  $\frac{1}{2}$  cups water and cook over low heat, stirring until sugar is dissolved.

Bring syrup to a boil and add berries. Return liquid to a boil, cook berries 1 minute, and remove pan from heat.

With a slotted spoon divide berries into four warm, sterilized, 1-pint jars. Return syrup to heat and boil over high heat 10 minutes, or until it is reduced slightly. Ladle syrup into jars and seal. Process jars in a water bath 5 minutes. Let cool completely before checking seals and storing. Makes 2 quarts.

### APPLESAUCE FRUITCAKE

- 3 cups Simply Good Applesauce (recipe follows)
- 1 cup (2 sticks) unsalted butter
- $\frac{1}{4}$  cup firmly packed brown sugar
- $\frac{1}{4}$  cup unsulphured molasses
- $\frac{1}{4}$  cup honey
- 4 cups all-purpose flour
- 1 teaspoon baking powder
- 1 teaspoon ground cinnamon
- 1 teaspoon ground cardamom
- 1 teaspoon freshly grated whole nutmeg
- 1 teaspoon ground ginger
- 1 teaspoon salt
- 1 pound raisins
- 1 pound dried pears, coarsely chopped
- $\frac{1}{2}$  cups dried apricots, coarsely chopped
- $\frac{1}{2}$  cups pitted dates, coarsely chopped
- $\frac{1}{2}$  cups chopped toasted walnuts, plus 1 cup walnut halves
- $\frac{1}{2}$  cups chopped toasted and skinned hazelnuts
- 1 cup brandy

In a large saucepan heat applesauce over moderate heat. Add butter, a few tablespoons at a time, stirring, until it is incorporated. Bring applesauce just to a boil, stirring constantly.

Remove pan from heat and stir in brown sugar,

molasses, and honey, stirring until sugar is dissolved. Transfer mixture to a large bowl and cool.

Sift together flour, baking powder, cinnamon, cardamom, nutmeg, ginger and salt. Stir flour mixture into applesauce. Fold in dried fruit, chopped nuts, and  $\frac{1}{2}$  cup of the brandy.

Divide batter into 4 buttered and floured, 9x5-inch loaf pans and decorate top of each loaf with walnut halves.

Bake cakes in a preheated 275°F oven 1 $\frac{1}{2}$  hours, or until a skewer inserted in center of each loaf comes out clean and hot to the touch. Let cakes cool in pans on racks and invert.

Wrap cakes in cheesecloth and brush liberally with remaining  $\frac{1}{2}$  cup brandy until cheesecloth is soaked. Wrap cakes in foil and store in a cool, dry place. Cakes keep 3 to 4 months. If you like, brush them with brandy every month for added flavor. Makes four, 9x5-inch loaves.

### SIMPLY GOOD APPLESAUCE

*This applesauce is preserved without the addition of sugar and spices. It can be sweetened and flavored according to subsequent use.*

- 6 cups unsweetened apple juice or cider
- 5 pounds cooking apples, quartered
- Pinch of salt

In a large preserving pan bring apple juice or cider to a boil over high heat and reduce by half.

Add apple quarters to pan with salt. Bring liquid back to a boil and simmer, stirring to prevent sticking, 45 minutes, or until it is reduced to a puree.

Pass puree through a fine-meshed sieve set over a bowl to remove the peel, core, and seeds. Funnel applesauce into three warm, sterilized, 1-quart jars, and seal. Process jars in a water bath 10 minutes. Let cool completely before checking seals and storing. Makes 3 quarts.

### GRILLED BELL PEPPERS IN VINEGAR

*These peppers make a perfect first course. Drizzle them with olive oil and add capers, anchovies, and parsley.*

- $2\frac{1}{2}$  to 3 pounds each, yellow and red bell peppers
- 5 cups white wine vinegar
- 1 tablespoon salt
- 1 tablespoon coriander seeds
- 1 or 2 bay leaves

Broil peppers in batches, under a preheated broiler, turning frequently, 15 or 20 minutes, or until skins are blistered and nearly black. Put peppers in plastic bags, close tightly, and let cool until they can be easily handled. (This process allows peppers to continue to cook and soften.)

Set a sieve over a large bowl, hold each pepper over sieve, and remove skin. Break peppers open and scrape away seeds, allowing juices to collect in bowl. Discard stem sections and pull peppers apart in lengthwise segments along natural ribs. Add segments to bowl of collected juices.

In a large saucepan combine peppers, juices, vinegar and salt. Bring liquid to a boil and simmer peppers 10 minutes.

With a slotted spoon divide peppers into warm, sterilized jars up to 1 quart in size, and add a few coriander seeds and 1 bay leaf to each.

Boil vinegar mixture over high heat about 10 minutes or until it is reduced by half, and cover peppers with reduced mixture. Seal jars, and process them in a water bath: 10 minutes for jars up to 1 pint, 15 minutes for jars up to 1 quart. Let jars cool completely before checking seals and storing. Makes 1 $\frac{1}{2}$  quarts. ■



## QUICK COOK

*Continued from page 92*

**BEEF AND FENNEL**—Soak 1½-inch beef cubes and a fresh fennel bulb, separated into pieces, in ½ cup dry vermouth, ¼ cup olive oil, 2 tablespoons Pernod and 1 teaspoon crushed fennel seeds. Alternately thread beef and fennel onto skewers. Grill 10 to 12 minutes.

**ZUCCHINI STUFFED TOMATO**—Fill a hollowed tomato with diced zucchini, chopped shallots, shredded basil, Parmesan cheese and a splash of olive oil. Wrap in foil and grill 10 to 15 minutes.

**GRILLED FRUIT**—Thread pineapple chunks, unripe banana slices and quartered peaches onto a skewer. Grill over medium heat 5 to 10 minutes while basting with ½ stick butter, 2 tablespoons brown sugar and 1 teaspoon ginger.

**MESQUITE SHRIMP**—Marinate peeled and deveined large shrimp in ½ cup olive oil, ¼ cup lime juice, 3 tablespoons chili powder, 2 tablespoons chopped fresh cilantro and 1 teaspoon ground cumin. Toss soaked mesquite wood chips into the fire before skewering and grilling the shrimp. Grill 2 to 3 minutes on each side. Serve with spicy guacamole.

**ZUCCHINI LAMB KABOBS**—Marinate 1½-inch cubes leg of lamb in ¼ cup olive oil, ¼ cup lemon juice, 2 minced garlic cloves, 1 teaspoon oregano and freshly ground black pepper. Thread on skewers alternately with 2-inch chunks of zucchini. Grill 10 to 15 minutes, turning frequently and basting.

**PORK WITH MANGO CHUTNEY**—Marinate 1½-inch-thick boneless loin chops in ½ cup olive oil, juice and grated zest of 1 lemon, 2 tablespoons curry

powder, 2 tablespoons grated ginger, 1 teaspoon cumin, 1 minced clove garlic and a pinch cayenne. Grill 10 to 12 minutes. Serve with mango chutney topping made from ½ cup plain yogurt, 3 tablespoons mango chutney, 1 tablespoon lime juice and ¼ teaspoon curry.

**BLUE CHEESE BUTTER STEAK**—Marinate a flank steak in ½ cup dry red wine, 3 tablespoons olive oil, 2 thinly sliced scallions and freshly ground black pepper. Toss soaked hickory chips into fire. Grill 10 to 12 minutes. Top with blue cheese butter made from ½ stick butter, ¼ cup crumbled blue cheese, 1 minced garlic clove and 1 chopped scallion. ■

*Bonnie Tandy Leblang's syndicated column "The Supermarket Sampler" appears in newspapers across the country.*

# Pink Salmon



Marry the delicate texture of salmon with the distinctive flavor of Grey Poupon Dijon Mustard, and a new taste experience is born. Made from the original French recipe, Grey Poupon is truly "one of life's finer pleasures."® Each spoonful helps you elevate sauces, enhance salads, add excitement to omelettes.

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### Salmon Dijonnaise

Whisk together ½ cup mayonnaise, ¼ cup Grey Poupon Dijon Mustard, and 1 tsp. dried dill weed or 1 Tbsp. snipped fresh dill. Mix in ⅓ cup buttermilk. Cover; chill 1 hour. Serve over salmon (or any fish or vegetables). Makes 1¼ cups.

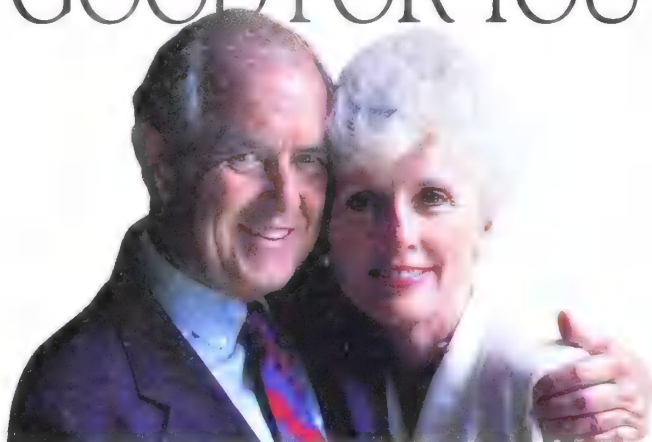
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\*Offer expires 12/31/90 (or until supplies are exhausted). Offer void where prohibited; limited to one booklet per name or address; good only in U.S. Allow 6-8 weeks for shipping.



# FINALLY SOMETHING GOOD FOR YOU



## THAT TASTES GOOD

If you're fed up with giving up good taste to enjoy good health, take heart. Just change your cooking oil to Pompeian Olive Oil. You'll love the unique flavor Pompeian brings to your food, while you receive health benefits no vegetable oil can ever give you. You see, Pompeian's not just cholesterol free — studies have shown olive oil can actually reduce the level of harmful cholesterol already in your body, and may help lower systolic blood pressure when included as part of a balanced diet. So changing to Pompeian will help your heart. And add a flavor to your food that's good for your soul.

*good for you*



## COOK'S TOUR

*Continued from page 93*

### GRAIN SALAD WITH SHRIMP

*From Jean-Georges Vongerichten, chef at Lafayette restaurant in New York City.*

*Grains:*

$\frac{1}{2}$  cup wheatberries  
1 cup kasha

1 cup barley  
1 cup millet

*Dressing:*

2 tablespoons grated ginger  
 $\frac{1}{4}$  piece chopped jalapeño pepper  
2 tablespoons chopped mint  
2 tablespoons chopped lemongrass

2 tablespoons chopped coriander  
2 tablespoons lime juice  
1 cup peanut oil  
Salt and pepper, to taste

(1) Prepare grains: Soak wheatberries overnight in 2 cups water. Do not rinse. Bring water they have been soaking in to a boil, add salt, reduce heat and cook until tender. Heat 2 cups salted water to boil, add kasha and lower heat. Cover and cook until all water is absorbed, approximately 10 minutes. Heat  $2\frac{1}{2}$  cups salted water to boil, add barley and cook until tender, approximately 20 minutes, and drain. Toast millet in a teflon skillet until lightly golden. Add  $2\frac{1}{4}$  cups salted water and bring to a boil. Cover, lower heat, and cook until water is absorbed, approximately 10 minutes. Remove from heat and keep covered for 10 minutes. Fluff up.

(2) Make dressing: In a large bowl or screw-top jar combine all ingredients and set aside. Makes  $1\frac{1}{2}$  cups.

(3) Make salad: Toss  $\frac{1}{4}$  cup of each cooked grain with dressing to taste and garnish with shrimp or other seafood. Serves 8 to 10. ■

## THE SCOOP ON GARDEN PROS

*Continued from page 37*

able to suggest ways to save worthwhile trees that might be threatened during construction. In today's tree-conscious world, many communities are passing laws prohibiting the wholesale removal of trees, even on private property.

The LA can help you conceal power lines and sewer pipes, and may suggest a new water and utility service for a future pool, lighting throughout the landscape or gas lines for outdoor cooking. Water lines can be specified for irrigation as well (a feature rarely planned in advance).

The LA will be able to determine the water table, help pinpoint problem planting areas, and help site the septic system if you need one. What you may plant over a septic area is controlled by local laws. Where is the best place for the driveway? A tennis court? Even if every desire cannot be met at the outset, a long-term master plan for the property can include all possibilities.

When interviewing candidates, find out their hourly fees and payment schedules (some may charge a percentage of the construction cost) and ask about an "upset fee"—an estimate for the projected maximum the design phase will cost. All estimates should be in writing, along with the date of completion for the entire job. All the construction work should be bonded and guaranteed. Some professionals will request a retainer of about 10 percent of the projected design fee in advance.

The contractor or supplier of plants should also warrant plants and trees for replacement for an extended period. They usually offer a year, but you should try for two or more. Some suppliers will request a deposit, but this should not exceed 25 percent. If they say they need money to buy materials, then you know their credit is questionable and you should shop elsewhere.

My own experience in Brooklyn was entirely positive, and I learned a lot from it. For one thing, my drawing skills improved; for another, I realized the value of professional help. If I had had to adjust the garden over the years to correct the mistakes and achieve what I had envisioned, it would have cost me much more money. And the work would probably still be going on. I want to work in the garden, but there is a big difference between tending plants and having to move a pond, path and patio. ■



# IIB READER ADVANTAGE

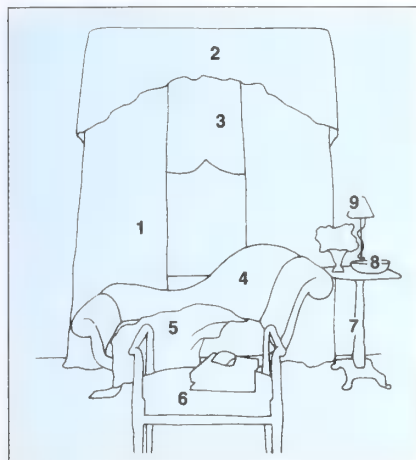
## OUR STYLE TRAVELS. CALL TOLL-FREE 800-241-9111 TO LEARN WHERE TO BUY OUR RETAIL FURNISHINGS—OR MAIL IN OUR COUPON

Here, we have numbered every piece of furniture and accessory in our retail room designs. Mail us the coupon or call and read off the numbers of items you like. Our operator will tell you which stores near you carry them. **Call toll-free 9 A.M. to 9 P.M.**

nationwide, seven days a week (except holidays): **800-241-9111 (in Ohio, 800-241-7504); both, ext. 220.** Ask about as many items as you wish—there is no charge. Information about merchandise featured in August is available through October 1.

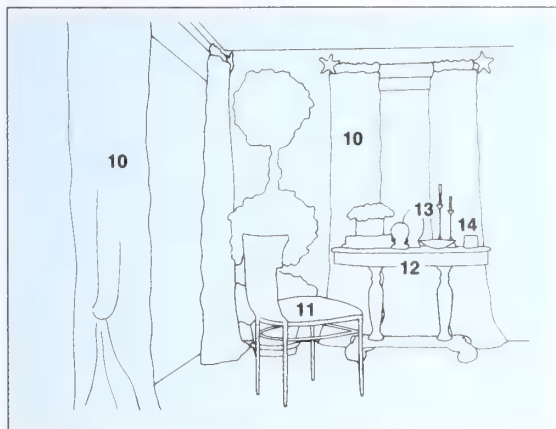
### CURTAIN CALL

Pages 68 to 75



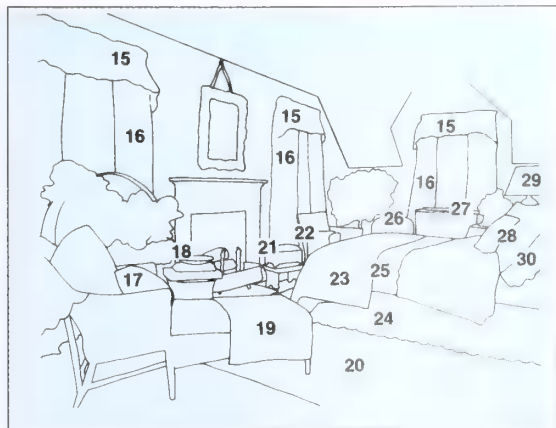
Left: Récamier detail, page 68

- |  |          |
|--|----------|
| 1. Drapes, Revman Industries (ea.)               | \$87.00  |
| 2. Valance, Revman Industries                    | 105.00   |
| 3. Balloon shade, Revman Industries              | 87.00    |
| 4. Récamier, Avanti                              | 2,800.00 |
| *5. Paisley throw, Vito Giallo Antiques          | 450.00   |
| *6. Gilt bench, Macy's Corner Shop               | 1,850.00 |
| *7. Table, Macy's Corner Shop                    | 1,100.00 |
| 8. Silver-plated bowl, The L.S. Collection       | 300.00   |
| 9. Lamp, Clodagh, The Center for American Design | 315.00   |



Left: Topiary detail, page 69

- |   |                 |
|---|-----------------|
| 10. Unfinished white panels, Linen & Lace (per yd.) | \$23.00         |
| 11. Chair, ABC Carpet & Home                        | 550.00          |
| 12. Table, ABC Carpet & Home                        | 1,475.00        |
| 13. Candlesticks, Giles & Co. (ea.)                 | 30.00 and 25.00 |
| 14. Wood boxes, Giles & Co. (ea.)                   | 25.00 to 60.00  |



Left: Bedroom detail, pages 70 and 71

- |  |          |
|--|----------|
| 15. Valance, Croscill at Virginia Home Textiles                | \$29.99  |
| 16. Curtains, Croscill at Virginia Home Textiles (per pr.)     | 69.99    |
| 17. Pillow, Sweet Nellie                                       | 150.00   |
| 18. Plate, John Rosselli                                       | 300.00   |
| 19. Quilt, Laura Fisher  | 1,900.00 |
| 20. Rug, Ernest Treganowan at Anne Mullin Interiors            | 6,400.00 |
| 21. Box, John Rosselli   | 2,400.00 |
| 22. Throw, Sweet Nellie  | 185.00   |
| *23. Quilt, Quilts of America                                  | 375.00   |
| 24. Dust ruffle, Croscill at Virginia Home Textiles (queen)    | 84.99    |
| 25. Comforter, Croscill at Virginia Home Textiles (queen)      | 139.99   |
| 26. Chair fabric, Croscill at Virginia Home Textiles (per yd.) | 21.99    |
| 27. Tray, Limited Editions                                     | 180.00   |
| 28. Pillow, Sweet Nellie                                       | 150.00   |
| 29. Tin lamp, John Rosselli International                      | 600.00   |
| 30. Sheet set, Croscill at Virginia Home Textiles (queen)      | 84.99    |

(Continued on page 104)

\* ANTIQUE OR ONE-OF-A-KIND ITEM; FOR SOURCES SEE PRODUCT INFORMATION  
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

All prices are approximate suggested retail



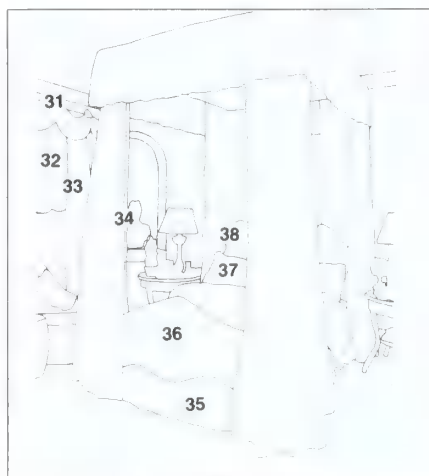
## HB READER ADVANTAGE

Continued from page 103

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in Ohio, 800-241-7504

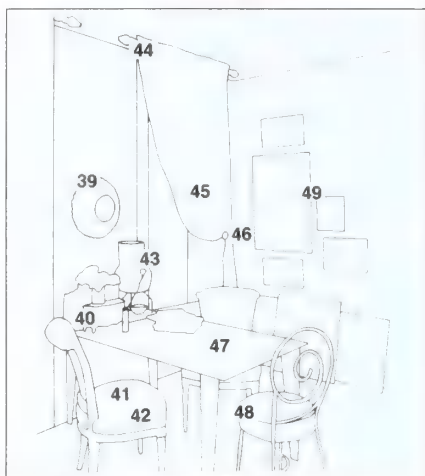
## CURTAIN CALL

Continued



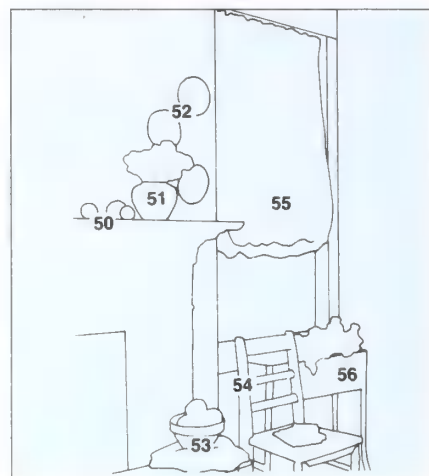
Above: Bedroom detail, page 72

31. Valance set, Mario Buatta for Revman Industries ..... \$47.50
32. Balloon shade, Mario Buatta for Revman Industries ..... 87.00
33. Draperies, Mario Buatta for Revman Industries .. 109.00
- \*34. Bust, Bardith, Ltd. .... 8,000.00
35. Bedskirt, Mario Buatta for Revman Industries (full) ..... 59.99
36. Comforter, Mario Buatta for Revman Industries (full) ..... 159.99
37. Pillowcases, Mario Buatta for Revman Industries ..... 26.99
38. European sham, Mario Buatta for Revman Industries ..... 49.99



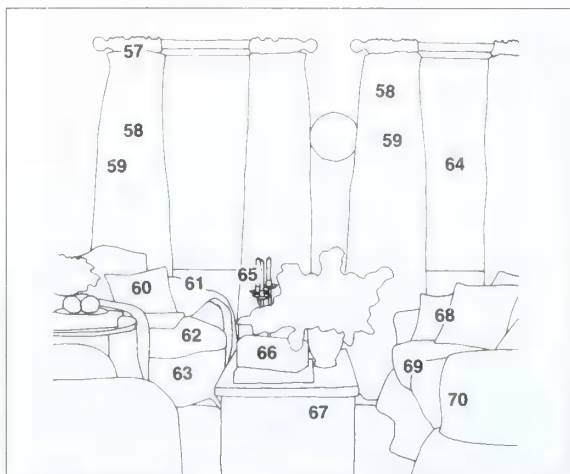
Above: Table detail, page 73

- \*39. Clock, John Rosselli, Ltd. .... \$1,200.00
- \*40. Miniature dresser, John Rosselli, Ltd. .... 225.00
41. Chairs, McMillen Collection for Baker Furniture (ea., COM)† .. 1,747.00
42. Chair fabric, Boussac of France (per yd.) ..... 68.00
43. Paper lantern, Palazzetti, Inc. .... 130.00
44. Finials, Le Décor Français ..... 180.00
45. Curtain fabric, Rue de France (per yd.) ..... 36.00
46. Rosettes, Le Décor Français (ea.) ..... 65.00
47. Table, Giles & Co. .... 3,600.00
48. Chair, A.S.I.F./Illusions ..... 785.00
49. Drawings, Stephanie Hoppen (ea.) .... 975.00 to 8,500.00



Above: Corner detail, page 74

- \*50. Glass spheres, Pax Antiques (ea.) ..... \$20.00 to 40.00
- \*51. Vase, Pax Antiques ..... 38.00
- \*52. Plates, Pax Antiques (ea.) ..... 5.00
- \*53. Bowl, Pax Antiques ..... 28.00
- \*54. Chair, Pax Antiques ..... 38.00
55. Balloon shade, Cameo Interiors ..... 80.00
- \*56. Planter, Pax Antiques .. 68.00



Left: Loveseat detail, page 74

57. Pole set, Kirsch (per window) ..... \$60.00
58. Unlined curtains, Krystal Window Creations (per pr., COM)† ..... 350.00
59. Curtain fabric, Anju/Woodridge (per yd.) .. 30.00
60. Pillow, ABC Carpet & Home ..... 138.00
61. Throw, ABC Carpet & Home ..... 140.00
62. Cushion, Grange (COM)† ..... 75.00
63. Chairs, Grange (ea., without cushion) ..... 640.00
64. Blinds, Levolor (ea.) ..... 298.00
65. Candelabra, ABC Carpet & Home ..... 75.00
66. Box, ABC Carpet & Home ..... 55.00
67. Trunk, ABC Carpet & Home ..... 830.00
- \*68. Pillows, ABC Carpet & Home (ea.) ..... 175.00
69. Loveseat, Grange ..... 3,005.00
70. Loveseat fabric, Fabiyaz (per yd.) ..... 30.00

\*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION  
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION  
†CUSTOMER'S OWN MATERIAL



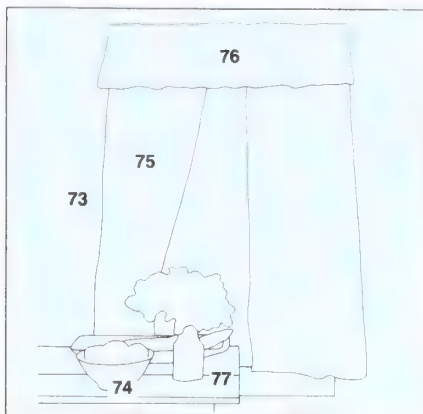
## CURTAIN CALL

Continued



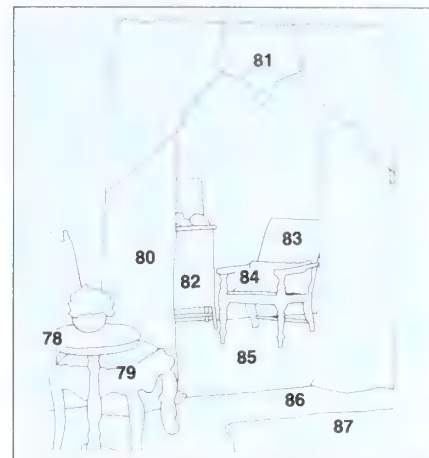
Above: Shade detail, page 74

71. Shades, Tempo Industries (set of 3) ..... \$589.00  
 72. Fabric, Covington (per yd.) ..... 14.00



Above: Curtain detail, page 74

73. Wallpaper, Waverly (per roll) ..... \$16.99  
 \*74. Bowl, Evergreen Antiques ..... 250.00  
 75. Curtain, Country Curtains (per pr.) ..... 20.00  
 76. Valance, Country Curtains ..... 10.00  
 \*77. Table, Evergreen Antiques ..... 2,100.00



Above: Curtain detail, page 75

78. Table, Linda Horn ..... \$6,500.00  
 79. Carved chair, Linda Horn ..... 3,600.00  
 80. Drape, Stevens (ea.) .... 70.00  
 81. Valance, Stevens ..... 60.00  
 82. Cabinet, John Rosselli International ..... 2,400.00  
 \*83. Chair, Oak/Smith & Jones ..... 1,440.00  
 84. Pillow, Linda Horn ..... 785.00  
 85. Tiles, Elon, Inc. (per sq. ft.) ..... 3.85  
 86. Sisal, ABC Carpet & Home (8 ft. x 11 ft.) .... 299.00  
 \*87. Rug, ABC Carpet & Home ..... 249.00

Fill out the coupon and circle the numbers below that correspond to numbered items in schematic drawings. Information for items in the August issue is available through October 1, 1990. Please allow 30 days for processing. **This Reader Advantage service is free.**

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## CORRECTION

Product information for the June 1990 cover and special projects page were inadvertently omitted. The product information is as follows:

**Backdrop and chairs** painted by artist Frank Viner; 914-268-3801. **Console table** with shelf—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212-861-4390. **Unpainted wicker chairs**, #7424-22 honey or #7424-28 white, 24 by 23 by 34½ in. high—Palecek (M), PO Box 225, Richmond, CA 94808-0225; 800-227-2538 or write for a store near you, also chairs available at Wicker Interiors (R), 606

Post Rd. East, Westport, CT, 06880. **Porcelain jardinières**, \$200 ea.; **white-painted urn**, \$625; **finial**, \$295—Macy's Corner Shop Antique Galleries (R), 151 W. 34 St., New York 10001; 212-560-4049. **Faience cachepot**, French, c. 1750, #FF6568, \$15,000 per pr.—Bardith, Ltd. (R,T), 901 Madison Ave., New York 10021; 212-737-3775. **Checked ceramic jardiniere**, late 19th c., \$2,500—Briger Antiques (R,T), 42A E. 74 St., New York 10021; 212-517-4489. **Hand-painted ceramic planter**, \$29.50; medium, \$24; small, \$19.50—H Lexington Collection (R), 907 Madison Ave., New York 10021; 212-570-0060. **Oval toile planter**, \$450; **cement squirrel**, \$295;

**leaf dish**, \$180—John Rosselli International Co., 523 E. 73rd St., New York 10021; 212-772-2137. **Clay pots** on console, 3 to 11 inches, \$18 to \$85—Thos. K. Woodard Antiques (R,T), 835 Madison Ave., New York 10021; 212-988-2906. **Wire basket**—Limited Editions, 253 E. 72 St., New York 10021; 212-249-5563.

In the June 1990 issue Product Information, the zip code and phone numbers for The Mill Company were listed incorrectly. The correct address and zip code are: 7 Loudoun St. SE, Suite B1, Leesburg, VA 22075. The correct phone numbers are: 703-777-5919 or 703-478-1138.



## PRODUCT INFORMATION

(R)—Retail store

(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store.

(MO)—Mail order

(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

### COVER

● **Green wood butler's tray table**, \$2,700; **crackle urn**, \$450—John Rosselli International Corp. (R,T), 523 E. 73 St., New York 10021. **Sisal rug**, green-and-white maize rug, #74-409359, 5 by 7 ft., 1/4 in. thick, \$60—Gardener's Eden (MO), PO Box 7307, San Francisco, CA 94120-7430. **"Age of Grandeur" fabric**, #51, celadon—Hines & Co. (T), 979 Third Ave., New York 10021. **Blue fabric and trim**—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Wicker rocker**—Wicker Garden (R), 1318 Madison Ave., New York 10128. **"Tuscan Landscape" screen**—painted by Trudi Solin.

### STYLE BEAT

● **Page 11**: Roll-arm love seat, as shown, is \$2,000 COM (with customer's own material)—Homeworks (R), 400 Washington St., Wellesley Hills, MA 02181; 617-237-7666.

● **Page 13**: **Green pitcher**, \$250; **neo-geopatterned pitcher** \$250; **blue bean pot**, \$60, all hand-painted by artist Matt Nolen—Archon (R,T), 525 W. 49 St., #6H, New York 10019; 212-581-1909. **Mosaic plate** (limited edition) by Jill Rosenwald, \$332 ea.—Public Domain, Inc. (R,T), 148 W. 16 St., Suite #2, New York 10011; 212-727-3729. **Sofasoma fabric**: 5 to 10 yd. minimum, \$35 to \$75 per yd. **Chair #3**, 18 by 37 in. high, \$850—Joe Kozak (R,T), 353 27 St., San Francisco, CA 94131; 415-821-2674. Also at Tops (R), 23410 Civic Center Way, Malibu, CA 90265; 213-456-8677. **Glass mosaic bowl**, handmade by Erin Adams for Clodagh, 13 in. deep, \$300. **Mosaic end table**, by Linda Benswanger and Jodi Balsamo, steel base with mosaic top, 12 in. sq. by 20 in. high, \$550—Clodagh, The Center for American Design (R,T), 122 St. Marks Pl., New York 10009; 212-505-1774.

● **Pages 14 and 15**: **Wastebasket**, tole, \$375; **sconces**, \$1,600 ea.—P. Briger Antiques (R,T), 424 E. 74 St., New York 10021; 212-517-4489. **Hand-cut steel candelabra**, 3 candles, \$120—Ed Batcheller and Amy Hess, PO Box 478, Westhampton, NY 11977; 516-288-4154. **Poppy chair**, hand-painted by J. Louise for Farr & Now, Inc., \$520—Adrien Linford, 1320 Madison Ave., New York 10128; 212-289-4427. **Grape chair**, \$600—Store Next Door (R), Whitney Museum, 943 Madison Ave., New York 10021; 212-606-0200. **Monkey mirror**, \$900—Clodagh, The Center for American Design, 122 St. Marks Pl., New York 10009; 212-505-1774. **French night table**, Niermann Weeks for John Rosselli, \$1,420—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **An-**

**tique bottle**, c. 1918, Birmingham, England, with garnets—Faces of Time at Henri Bendel (R), 10 W. 57 St., New York 10019; 212-921-0822. **Vase**, \$20—The Pottery Barn (R,MO), all stores; 415-421-3400. **Caravansary sheets and accessories**—Martex (M), 1185 Sixth Ave., New York 10036; 212-930-3766. **Bird pier mirror**, hand-hammered, oxidized wrought-iron, \$2,547; **cornucopia sconce**, \$900—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, NY 11101; 718-482-7676. **Chair print by Amanda Depew**, \$350 framed—Charlotte Moss & Co. (R,T), 1027 Lexington Ave., New York 10021; 212-772-3320. **Cat carving**, \$350—Mabel's (R), 849 Madison Ave., New York 10021; 212-734-3263. **Cat rug**, designed by Hilton McConico, 4 ft., 7 in. by 6 ft., 7 in., \$759—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000.

● **Page 16**: **Urns** (left to right): **Tole urn #1003**, finish: red, green, mustard with gold swags or black or rusted finish without gold; \$36. **Flame #1005**, rusted finish; \$40. **Bookends #1006**, rusted finish; \$48 per pr. **Fat Boy #1004**, finish: terra-cotta, black, gray, rusted; \$70. **Little Boy #1001**, finish: green, red, mustard with gold swags, or matte colors black or rust; \$25. **Tole urn #1003** (see above). **Genie urn** not available. **Candlestick**, in rusted finish, \$20. **Wreath**, \$120—all, Brambles & Co. (T), 1400 Yount Mill Rd., Napa Valley, CA 94558; 800-526-7516.

### DESIGN WATCH

● **Page 31**: William Hodgins, Inc., 232 Clarendon St., Boston, MA 02116; 617-262-9538. **Trips to Russia**: Destination Russia: National Trust for Historic Preservation, "Treasures of Russian Architecture," September 8 to 22, 1990; \$4,520 (single supplement, \$385)—Information: Academic Travel Abroad, 3210 Grace St. NW, Washington, DC 20007. Swan Hellenic "Art Treasures Tour: Moscow and Leningrad," September 2 to 17 and September 30 to October 15, 1990—Swan Hellenic Art Treasures Tours, c/o Esplanade Tours, 581 Boylston St., Boston, MA 02116; 800-426-5492. **Ceramic model of The Casino in Dublin**, £950 plus shipping—Hugh Colvin, The Old School House, Llanfair Water-dine, Powys, Wales, U.K.; 011-44-547-520339. **Lady's Desk**, Capuan Collection, #86-763, \$2,100—Century Furniture (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **Miami Hot & Cool**, Clarkson N. Potter, \$35—phone 800-ALL-BOOK.

### OPENER

● **Page 41**: **Wicker chaise, cushions and planter**—Wicker, Wicker, Wicker (T), 497 Carolina St., San Francisco, CA 94107; 415-621-0333.

### WEST COAST RUSTIC

● **Pages 58 and 59**: **Interior designer**: Melanie Martin; 415-454-8709. **Architect**: Jerry Kler, PO Box 683, Sausalito, CA 94965; 415-332-3868. **Kitchen cabinet, table, stools**—Wayne Paul; 415-822-1734. **Sofa, armchair**, in white—Kreiss Collection (T), 2 Henry Adams, Suite 130, San Francisco, CA 94103; 415-552-4336. **Wicker armchair**—Ginsberg Collection, 2901 17 St., San Francisco, CA 94107; 415-621-6060. **Dining table, bench**—Ron Mann Designs, 497 Carolina St., San Francisco, CA 94107; 415-864-4911 (by appointment only).

● **Pages 60 and 61**: **Sofa, armchair**, (see above). **Oxbow coffee table**—Galisteo (R), 590 10 St., San Francisco, CA 94103; 415-861-5900.

● **Pages 62 and 63**: **Log lamp**—Ron Mann De-

signs, 497 Carolina St., San Francisco, CA 94107; 415-864-4911 (by appointment only). **Wood console table**—Parish/Moyski, 2898 Glascock St., Oakland, CA 94601; 415-261-0353 (by appointment only). **Right: Cactus lamp, nightstand**—Ron Mann Designs, 497 Carolina St., San Francisco, CA 94107; 415-864-4911 (by appointment only).

### CURTAIN CALL

● **Pages 68 and 69**: Revman Industries window treatment photographed at Tory Hill, Hillsdale, NY, a development by Eberhart Brothers, Inc., 312 E. 82 St., New York 10028; 212-570-2400. **Coronata window ensemble**, Osborne & Little for Revman Industries; 50/50 percent cotton/polyester, 200 threads per sq. in.; ensemble, \$185. **Individual valance**, \$105; **individual rod pocket drapery panels**, \$87 per pr.; **individual balloon shade**, \$87; coordinating bed linens also available—Revman Industries (M), 1211 Ave of the Americas, New York 10036; 800-237-0658. **Récamier**, beechwood, \$2,800—Avanti (M), 497 Main St., Farmingdale, NY 11735; 516-293-8220. **Earth lamp** by Fran Taubman, \$315—Clodagh, The Center for American Design (R), 122 St. Marks Pl., New York 10009; 212-505-1774. **Antique black lacquer table**, #EM103, \$1,100; **Louis XVI gilt bench**, #89853, c. 1880, \$1,850—Macy's Corner Shop Antique Galleries (R), 131 W. 34 St., New York 10001; 212-560-4049. **Silver-plated bowl**, Richard Meier for Swid Powell, 10 in. diam., \$300—The L.S. Collection, (R), 765 Madison Ave., New York 10021; 212-472-3355. **Antique paisley throw**, \$450—Vito Giallo Antiques (R,T), 966 Madison Ave., New York 10021; 212-535-9885. **Right: Elizabeth curtains**, white cotton/polyester. **Panel: #EPD**, 35 by 63 or 72 in. long, ea. \$48; **#EPD**, 35 by 84 or 90 in. long, ea. \$58; valances, tiebacks available—all, Linen & Lace (R), 4 Lafayette, Washington, MO 63090; 800-332-LACE. **Antique Empire table**, recent decoupage, \$1,475; **reproduction chair**, \$550—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Candlesticks**, \$25, \$30; **wood boxes**, \$25 to \$60—Giles & Co. (R), 444 Columbus Ave., New York 10024; 212-362-5330.

● **Pages 70 and 71**: **Dumas window treatments and queen-size comforter**, Royal Home queen-size eyelet dust ruffle, Princess Rose queen-size flat sheet, fitted sheet and standard pillowcases, all, Jay Yang for Croscill (M); 800-223-6308. **Dumas curtain**, 84 in. long, \$69.99 per pr.; valance "festoon," \$29.99; **comforter** (queen), \$139.99; **shams**, \$29.99 ea.; **Royal Home eyelet dust ruffle** (queen), 14 in. standard drop, \$84.99; **Princess Rose sheet set** (queen), \$84.99; **Dumas fabric**, 90 in. wide, \$21.99 per yd.—Virginia Home Textiles (R), 13118 Midlothian Turnpike, Midlothian, VA 23113; 804-379-3342. **Dumas curtain**, 84 in. long, \$59.99 per pr.; valance "festoon," \$24.99; **comforter** (queen), \$129.99; **shams**, \$24.99 ea.; **Royal Home eyelet dust ruffle** (queen), 14 in. standard drop, \$79.99; **Princess Rose sheet set** (queen), \$74.99; **Dumas fabric**, 90 in. wide, \$14.99 per yd.—Royal Home Fashions (R), 418 Perkins Extended, Memphis, TN 38117; 901-683-4418. **Floral fringed low**, \$150; **striped pillow**, \$150; **throw**, \$18. Sweet Nellie (R), 1262 Madison Ave., New York 10128; 212-876-5775. **Blue-and-white quilt** o chaise, Log Cabin Windmill Blades variation, \$1,900—Laura Fisher Antique Quilts and Americana (R), 1050 Second Ave., New York 10022; 212-838-2596. **Chinese needlepoint rug**, 9 by



12 ft., \$6,400—Ernest Treganowan, Inc. (T), 306 E. 61 St., New York 10021; available through Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Floral appliqué quilt**, c. 1930, \$375—Quilts of America (R), 431 E. 73 St., New York 10021; 212-535-1600. **Rectangular tole tray** with topiaries, \$180—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212-249-5563. **Hand-painted tin lamp**, \$600—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Faux shagreen box**, \$2,400; **majolica plate with handles**, \$300—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021; 212-737-2252.

● **Pages 72 and 73: Samantha pattern** by Mario Buatta for Revman Industries; 200 threads per sq. in., 50/50 percent cotton/polyester. **Full fitted sheet**, \$26.99; **full flat sheet**, \$26.99; **full comforter**, \$159.99; **full bedskirt**, \$59.99; **European sham**, \$49.99; **pillow sham**, \$39.99; **pillowcases**, \$26.99; **neckroll**, **breakfast**, **square pillows**, \$39.99 ea.; **valance set**, \$47.50; **balloon shade**, \$87; **rod pocket draperies**, \$109—Revman Industries, Inc. (M), 1211 Ave. of the Americas, New York 10019; 800-237-0658. **Antique painted terra-cotta bust** in niche—Bardith I, Ltd. (R), 1015 Madison Ave., New York 10021; 212-737-6722. **Asbury wallpaper**, blue, also in gray, yellow, pink—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Red upholstered armchair**, \$1,300—Charlotte Moss (R,T), 1027 Lexington Ave., New York 10021; 212-772-3320. **Blue-and-white floral pillow on chair**, hand-painted, embroidered silk, \$325—R. Brooke, Ltd. (R,T), 138½ E. 80 St., New York 10021; 212-535-0707. **Bed canopy curtains**, Henry Cassen #HC69647, 65 percent polyester, 35 percent cotton, \$29.85 per yd.—Decorator's Walk (R,T), 979 Third Ave., New York 10022. **Hand-painted garden seat**, \$1,800—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Right: Curtains**, Lissé fabric; order hemmed yardage in permanently crinkled polyester, 65 in. wide, \$36 per yd.; also available in panels with finished rod pockets in any length for additional cost—Rue de France (R, MO), 78 Thames St., Newport, RI 02840; 800-777-0998. **Tulip finials**, \$180 ea.; **brass floral medallion rosettes**, \$65 ea.; curtain rods also available separately in varying sizes—Le Décor Français (R,T), 1006 Lexington Ave., New York 10021; 212-734-0032. **Ottoman Empire brushed aluminum dining table**, #19812-157, 60 by 34 by 28 in. high, \$3,600—Giles & Co. (R), 444 Columbus Ave., New York 10024; 212-362-5330. **French Directoire-style side chairs**, #1542, by The McMillen Collection for Baker Furniture, 21 by 24½ by 35½ in. high, paint finish only, \$1,747 ea.—Baker Furniture (M), 917 Merchandise Mart, Chicago, IL 60654; 312-329-9410. **Artigny fabric on side chairs**, #7032, color #348 Pistache, 100 percent cotton, 59 in. wide, \$68 per yd.—Boussac of France (R,T), 979 Third Ave., New York 10022; 212-421-0534. **Paper lantern** by Isamu Noguchi, #UF1-S, \$130—Palazzetti, Inc. (R,T), 515 Madison Ave., New York 10022; 212-832-1199. **Antique Italian miniature dresser**, \$225; **antique English starburst clock**, \$1,200—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021; 212-737-2252. **Snail Chair** with pony-skin seat; black finish (100 standard finishes available); with pony cushion, \$785; leather cushion, \$765; COM fabric cushion, \$680—A.S.I.F./Illusions, Inc. (R,T), 111 Clinton Rd., Fairfield, NJ 07004; 201-227-5031. **Framed architectural drawings**, some

tinted with watercolors, \$975 to \$8,500—Stephanie Hoppen (R,T), 305 E. 61 St., New York 10021; 212-753-0175.

● **Pages 74 and 75: Cameo Interiors ensemble** photographed at Tory Hill, Hillsdale, NY, a development by Eberhart Brothers, Inc., 312 E. 82 St., New York 10028; 212-570-2400. **Prima pattern balloon shade** by Paolo Gucci, \$80; matching bed linens available—Cameo Interiors (M), 1 Park Ave., New York 10016; 212-889-3580. Available through the Spiegel catalog; phone 800-345-4500. **Antiques: chair**, \$38; **planter**, \$68; **green bowl**, \$28; **yellow vase**, \$38; **floral plates**, \$5 ea.; **glass spheres**, \$20 to \$40; **bench**, \$65—Pax Antiques (R,T), Rte. 23, PO Box 176, Hillsdale, NY 12529; 518-325-3974. **Pinch-pleat unlined curtains**, \$350 per pr. COM—Krystal Window Creations, Inc. (M,R,MO), 2049 9th Ave., Ronkonkoma, NY 11779; 800-832-1757. In New York State: 800-645-1720. **Wood poles**, 4 ft. by 2 in. diam; **finials**, **rings**, natural finish, approx. \$60 per window—Kirsch (M), 309 N. Prospect St., PO Box 0370, Sturgis, MI 49091; 800-528-1407. **Erin curtain fabric**, #49 Natural, 54 in. wide, 51 percent linen, 49 percent cotton, Teflon finish, \$30 per yd.—Anju/Woodridge (M), 295 Fifth Ave., New York 10016; 212-889-7000. **Yosemite Basswood slat blinds**, 1 in. wide, Sand 'n Beech color, about \$298 ea. (cut to individual window size)—Levolor Corp. (M); phone 800-538-6567 for a store near you. **Georgette love seat**, 58½ in. wide, 35½ in. deep, 32½ in. high, \$3,005 COM; **Sienna rattan-and-wicker armchairs**, #1A100, styled after 19th-c. French furniture, \$640 without cushion; cushion, \$75 COM; side chair also available—Grange Furniture, Inc. (R,T), 200 Lexington Ave., New York NY 10016; 212-685-9494. **Highland fabric on love seat**, snow color, 54 in. wide, 55 percent linen, 45 percent cotton, Scotchgard finish, \$30 per yd.—Fabriyaz (M), 41 Madison Ave., New York 10010; write for a source near you. **Danish needlepoint pillows**, c. 1900, \$175 ea.; **green pitcher**, \$55; **iron candelabra**, \$75; **green mohair throw**, \$140; **green-and-white theater box**, \$55; **dhurrie pillow**, \$69; **Danish pine trunk**, \$830—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-2000. **Malta striped fabric** on tablecloth and chair, color 52 Wedgwood, \$14 per yd.—Covington Fabrics (M), 267 Fifth Ave., New York 10016; 212-661-4844. **Auréal soft shade custom window treatments**, in white cotton duck, as shown, \$589—Tempo Industries (M), 625 Forest Edge Dr., Vernon Hills, IL 60061; 708-541-9650. **Designer: Randi Filoon** of Katherine Cowdin, Inc., 40 W. Elm St., Greenwich, CT 06830; 203-661-4844. **Red-checked gingham curtain**, #P82, 45-45 cotton/polyester, 82 in. wide, in 25-, 30- or 36-in. lengths, \$20 per pr.; **valance**, 85 by 11 in. long, \$10 ea.—Country Curtains (R,MO), Stockbridge, MA 01262; 800-456-0321. **Town Toile wallpaper**, black-and-white, #557740, \$17 per roll—Waverly (T), 79 Madison Ave., New York 10016; 800-423-5881. **Gray wood table**, Danish, c. 1835, with original paint, \$2,100; **ceramic bowl**, \$250—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021; 212-744-5664. **Right: Rajasthan window set** by Collier Campbell for Utica, 200 thread count, 50/50 percent combed cotton/polyester, \$130; **individual rod pocket drape**, \$70; **individual valance**, \$60; coordinating bed linens available—Utica for JP Stevens (M), 1185 Ave. of the Americas, New York 10036; 212-930-3766. **Mahogany-and-cane plantation chair**, early 19th c., from Sri Lanka, \$1,440—Oak/

Smith & Jones (R), 1321 Second Ave., New York 10021; 212-535-1451. **Carved Burmese side chair**, \$3,600; **Moroccan tripod teak table with inlay**, \$6,500; **rectangular paisley pillow**, \$785—Linda Horn Antiques, Inc. (R), 1015 Madison Ave., New York 10003; 212-772-1122. **Sisal rug**, 8 by 11 ft., \$299; **antique kilim rug**, #249—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Bamboo-and-lacquer cabinet**, 22 by 16 by 36 in. high, \$2,400—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Saltillo pre-sealed tiles on floor**, 11½ in. sq., \$3.85 per sq. ft.; **French tile on baseboard**, 4 in. sq., \$1.45 ea.—Elon, Inc. (M,R), 150 E. 58 St., New York 10155; 212-759-6996.

## A CLASSICAL SOLUTION

● **Pages 76 and 77: Designer: Leah Lenney**, Leah Lenney Interiors, Ltd., 1019 Esplanade, Pelham Manor, New York 10803; 914-738-5302. Architect: Raymond Skorupa, Architect, 45 Maple Ave., Pelham, New York 10803; 914-738-2147. Contractor: Miro Fain, 914-636-0370. Cabinet-maker for all woodwork, moldings, grillwork and shutters: John Hill, 914-632-9894. Iron work for patio bannister, wood Lutyen-style bench, custom-made by Luigi Liberatore, 914-949-5625. Foundation and tile application on floor: Masenca, 914-235-3957. **French doors by Marvin Windows**—Stanford Insulation, 72 Camp Ave., Stanford, CT 06907; 203-322-1693. **Hardware on French doors**—Kraft Hardware (M), 306 E. 61 St., New York 10021; 212-838-2214. **Iron urn**—Barbara F. Israel Enterprises (by appointment only), 296 Mt. Holly Rd., Katonah Mount, NY 10536; 914-232-4271. **Outside lighting on new addition**—Louie Mattia, 980 Second Ave., New York 10003; 212-753-2176.

● **Pages 78 and 79: "Tuscan Landscape" painted screen** by Trudy Solin—Leah Lenney Interiors, Ltd., 1019 Esplanade, Pelham Manor, NY 10803; 914-738-5302. **White wicker rocker**, \$1,750—The Wicker Garden (R), 1318 Madison Ave., New York 10128; 212-410-7000. **Fabric on blue pillow**, #920-2; **trim**, #922-2—Cowan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **White grosgrain ribbon inset** (on pillow); **"Age of Grandeur"** printed fabric, #51 celadon—Hines & Co. (T), 979 Third Ave., New York 10022; 212-685-8590. **Bird cage**, \$1,500; **metal basket**, \$150—Lexington Garden (R,T), 1008 Lexington Ave., New York 10021; 212-861-4390. **Green-painted wood butler's tray table**, \$2,700—John Rosselli International Corp. (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Green metal urns**, \$165 ea.; **wicker flower vase**, \$225—Limited Editions (R,T), 253 E. 72 St., New York, 10021; 212-772-2137. **Green-and-white maize rugs**, 5 by 7 ft. ea.; ¾ in. thick ea., \$60 ea.—Gardener's Eden (MO), PO Box 7307, San Francisco, CA, 94120-74307. **"Calcutta" table**, #1221-3561, \$1,119—Brown-Jordan (M), 9860 Gidley St., El Monte, CA 91431; 818-443-8971. **Tiles on table top**, LS Nazare Rosa, 5½ in. sq., \$7.30 ea.; LS Nazare Rosa Border, 2½ by 5½ in., \$5.10 ea.; LS Nazare Rosa Corner, 2½ in. sq., \$4.25 ea.; **tiles on floor**, SK terra-cotta from Peru, 2½ by 9½ in., laid in herringbone design, \$1.80 per sq. ft.—Country Floors (R,T), 15 E. 16 St., New York 10003; 212-627-8300.

## KITCHEN MAGNETISM

● **Pages 80 and 81: Designer: William Diamond**, William Diamond Design, 270 Lafayette St., (Continued on page 108)



## PRODUCT INFORMATION

*Continued from page 107*

New York 10004. **Floor tiles:** #PN MM7, Blue Baleine and #PN MM3, Blanc Matte, \$4.50 ea.; "Florence" edge tiles, 12 in. sq., \$24 ea.—Country Floors, Inc. (R.T.), 15 E. 16 St., New York 10003; 212-627-8300. **Antique Clarice Cliff pitcher, blue-and-yellow dinnerware, sisal place mats, blue-and-white napkins**—Barneys Chelsea Passage, Barneys New York (R), 106 Seventh Ave., New York 10011; 212-929-9000. **Bar stools**, #6918, 27½ in. high—T & K French Antiques, 120 Wooster St., New York 10012; 212-219-2472. **White serving pieces** on counter—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-000-0000. **White pitcher**, "The Ginsberg Collection"—Bergdorf Goodman Inc. (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Kitchen light fixtures**, #82275—M.S.K. Illuminations, Inc. (T), 969 Third Ave., New York 10022; 212-888-6474. Table and chairs are antiques.

■ *Pages 82 and 83:* **White bowl and ceramic pitcher**—Bergdorf Goodman Inc. (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Red-and-white napkins**—Barneys Chelsea Passage, Barneys New York (R), 106 Seventh Ave., New York 10011; 212-929-9000. **White serving pieces** behind glass doors; **white dinnerware** on counter below cabinet—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. **Blue Mexican blown glassware**—Amigo Country (R), 19 Greenwich Ave., New York 10011; 212-620-5796. **Blue-green glassware**—Barneys New York (R), 106 Seventh Ave., New York 10011; 212-929-9000. **Cut-work-embroidered panels** behind cabinet doors—C & W Mercantile, Main St., Bridgehampton, NY 11932; 516-537-7914. **All flowers**—VSF (R), 204 W. 10 St., New York 10014.

## COOK'S TOUR

■ *Page 93:* Sabroso Vinagre, 750 ml., \$6; 3.75 ml., \$4—Perseus Vinegars by Perseus Gourmet Products, Inc. (M.MO), 1426A E. Third Ave., Suite 8; PO Box 6994, Kennewick, WA 99336; 509-582-2434. **Jacques Molin celadon charger**, \$68; **napkin with hand-painted border by Liz Wain**, \$24—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **French wire basket**, \$16; **mini-herb jars**, set of eight, \$13.50—Gardener's Eden (MO), PO Box 7307, San Francisco, CA 94120-7307; 415-421-4242. **Mini salad spinner**, Triumph, \$10—Williams-Sonoma (R.MO), 20 E. 60 St., New York 10022; 212-980-5155. **"Revere" cobalt Mexican glass salad bowl**, \$36 ea.; **"Revere" individual salad bowls**, \$12, imported by Mariposa—The Palmer Smith Collection (T), 225 Fifth Ave., Room 833, New York 10010; 212-679-3120.

## ROLE MODEL

■ *Page 137:* **Furnishings:** Provence-style sea grass loveseat #F996602, \$399; armchair #F357170, \$339; table #997102, \$139; cotton-linen loveseat #343676, \$75; chair cushion #343463, \$12; linen pillows #343455 (chevron), #343456 (diamond), \$26 ea.; cotton pillows with pol. #980056 (slate blue), #980072 (ivory), #980048 (topaz), #980048 (green), \$20 ea.; maize #980048, 36-inch diameter #496189, \$14.95; all, call 800-462-1769. **The Museum:** Butlers Wharf, Shad Thames, London, U.K. 2YD Information on hours, exhibit, and shipping: call 011-44-71-407-6261 or 011-44-71-407-6933.

## THE ALL-AMERICAN PORCH

*Continued from page 39*

go in and out of the kitchen door instead.

"I wanted to encourage people to pass through the front door," says Kriegel, "so I had to lure them to it with something eye-catching." He designed a small, hip-roofed porch structure supported by four-by-four columns with decorative vertical slits. He used the same stylized column design inside the house for the staircase newel post and to support the mantel in the living room—all of which helped merge the inside and outside of the house. With its distinct form and attention to detail, the little porch became a clearly visible and inviting symbol of welcome. "It makes a social gesture to the street," adds Kriegel.

Another architect, Robert Lund, was hired to remodel the beach house of a couple who clearly preferred traditional design to the original contemporary style of the house. "The existing house was long and thin and looked very ordinary," says the New York City-based architect. Because his clients wanted to keep the original foundation intact, the idea of a wraparound porch became the best device for enriching the bland building and also for taking advantage of spectacular water views. Lund designed a covered porch, 13 feet wide on the water side, with railings and Tuscan-style support columns to give the house a shingle-style character. It also provides the tricycle race track the architect had envisioned for his clients' young grandchildren. And he made sure each upstairs bedroom had its own balcony, set into the hipped roof of the porch.

### The Porch as Centerpiece

In an all-new weekend house they designed for a wooded hilltop site, the New York City architects G. Phillip Smith and Douglas Thompson combined a series of modernist roof decks with the very best traditions of old New England porches. It is almost as if every room has been turned inside out, and while there are only five separate porch areas, it feels as if more exist. Everywhere you turn there seems to be another secluded porch—off a guest room, looking out over the swimming pool. While some of these porches come precariously close to being decklike, they are somehow incorporated into the overall volume of the house without extending out from it or seeming to become separate entities. This, in effect, is a house of porches, a clever mix of new and traditional elements.

A new porch became the key to the restoration of my own 170-year-old Sag Harbor, N.Y. house. My wife, Katie, who is an architect, designed the porch addition. We broke through the side wall of our large

central living room and installed a set of French doors leading out to the porch, which is about 14 by 24 feet, then down wide steps to a previously neglected garden. We not only created a sense of expanded space but we were also able to make indoor and outdoor areas into an integrated whole. This relatively simple transformation succeeded in making the house more livable. A major improvement was achieved with a minimum of effort and without sacrificing the historical integrity of the house.

### Planning for a Porch

When adding a porch, there is often a tendency to go to extremes—to try to squeeze in as much as possible, as though compensating for all that is otherwise lacking in the house itself. Keep in mind that a porch cannot hide or disguise what you consider a flawed or unattractive facade. Giving a porch too much emphasis may mean you make things worse instead of better.

If you decide to include a new porch as part of a remodeling project, you should do some homework. Look through books and magazines. Drive around your community; snap some pictures of porches you like. Present your notes and ideas to a qualified architect, giving him or her the opportunity to show you—on paper—how your preferences can be adapted to meet your needs.

■ **Proportion, placement and detailing** are at the heart of good porch design, but it takes effort to get everything right. A few feet too many in any one direction, and you might find yourself owning a deck when what you wanted was quite different.

● **A porch should relate to the scale** of your house. While it is not necessary to follow the exact style of the house, it is advisable to stay fairly close to the original look: Georgian with Georgian, Victorian with Victorian. A porch should never overwhelm a house. I have seen oversized new porches that seem to swallow the buildings they are meant only to enhance.

● **A porch should be designed** to fit in comfortably with other external elements: the window and door styles, the shape of the roof, the materials and paint colors. Avoid pretentious detailing around columns or on overhangs, railings and brackets. Keep in mind that a porch is not architectural camouflage to disguise what you may consider an unattractive facade. Tacking an overdecorated porch on the front of a 50s ranch house would be as foolish as wearing a garden-party hat with worn garden jeans. In architecture, as in all the arts, simplicity is the best course to follow. ■

*Alastair Gordon, an architecture critic and historian, is director of Beaux Arch, a non-profit organization dedicated to improving the built environment.*



# A SPECIAL CATALOG REPORT

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## GUMP'S

SINCE 1861

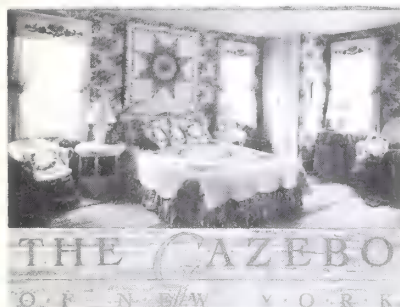
San Francisco's most extraordinary store!

1. The latest Gump's Gift Book offers an exciting and innovative selection of holiday gift ideas. Discover superb home decor, china, crystal, silver, collectibles, jewelry, and fashion. Many exclusive designs and affordable 'finds' selected from all over the world. A year's subscription, \$5.

## The Masters' Collection



2. H.A. DeNunzio Co., Inc. On-canvas replicas that recreate exactly the colors, details and textures of the original oil painting masterpieces. Select from more than 370 Impressionists, portraits, landscapes, hunt scenes and more. Elegantly framed. Each a "Masterpiece Reborn." Beautiful 92-page color Catalog, \$5.



3. The next best thing to visiting us in New York, Chestnut Hill, Tyson's Corner, Houston or Costa Mesa is to browse through our 44-page color catalog for 1990. Feast your eyes on the world's largest selection of handmade new and custom quilts, rag rugs, braided, rugs, hand appliquéd and pieced curtains, and other hand-crafted country home furnishings. A great resource for interior designers. Catalog \$5.



## CHEF'S CATALOG

4. Cooks, strengthen your clout in the kitchen! Full color catalog features over 1,001 professional gourmet kitchenwares. Satisfaction guaranteed. FREE \$5 gift certificate included with year's subscription. \$3. (U.S. addresses only).



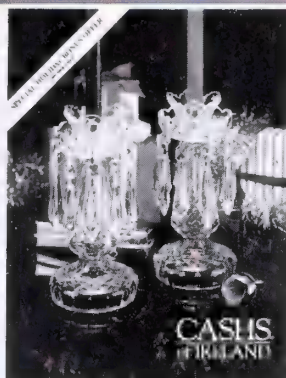
**Gooseberry Patch**  
A COMPLETE COUNTRY STORE  
IN YOUR MAILBOX

5. Celebrate the holidays with our NEW 48-page Giftbook of "Proper Country Accessories!" Trees (and all the trimmings!), primitive St. Nicks, ever-popular cookie tree, gift baskets, punched tin treetop stars, famous cookie cutters, Amish mini quilts, kitchenwares, hearts, gift ideas under \$15 and more! Decorating tips, daily telephone specials and **FREE COUNTRY GIFTS** for ordering! Two-year catalog subscription: \$3.

For mail-in orders,  
fill out coupon  
on page 121



# 1990 FALL & WINTER CATALOG COLLECTION



## CASH'S<sup>®</sup> of IRELAND

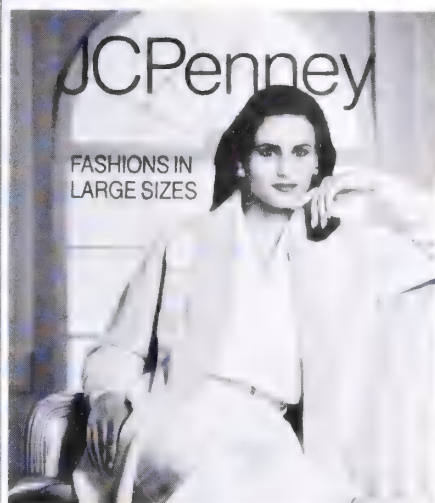
6. New 1990 Fall edition offers exciting duty-free shopping. Over 200 selections of Waterford crystal, 16 pages of beautiful Irish fashion, plus new gift ideas from Wedgwood, Irish Dresden, Lladro, Royal Worcester Spode, Aynsley, Belleek, Royal Doulton, Limoges and other famous names. Ireland's most prestigious 64-page color catalog, **\$3.**

## BALLARD DESIGNS

7. Ballard Designs unique catalog features decorative collectibles from refreshing cultured country to classic architectural looks. An outstanding 32 page guide filled with table bases, glass tops, unusual chairs, decorative brackets, architectural prints, garden statuary and many distinctive gift ideas. One year subscription. **\$2.**



8. COUNTRY CURTAINS. . . Over 100 styles of curtains, some with ruffles, others with lace trim. Also, tab curtains, balloons, festoons, bed ensembles, wooden rods, lots of lace curtains and other accessories for your home. Perfect with antiques, Victorian and 20th century furniture. Retail shops in New England, New Jersey, and Maryland. 64 page color catalog. **Free.**



9. Today's full-figured women don't have to compromise. In our catalog of **Fashions in Large Sizes**, you'll find specially designed career clothes, sportswear, lingerie and dressy apparel. With the style, fit and quality you want. At great JCPenny prices! Catalog is **free.**



10. **Distinctive Gifts for The Holidays** from Lenox Collections. A catalog treasury of gifts and collectibles crafted of china, porcelain and crystal. Each an exclusive design, available only from Lenox. For the very special people on your list. **Free.**

**Lenox. Since 1889.**

## GARDENER'S EDEN



11. A source for devoted gardeners: well-crafted tools, furniture, and functional accessories that bring personal expression to the out-of-doors. One year catalog subscription: **\$2.** (U.S. addresses only).

To charge orders, call TOLL-FREE  
1-800-241-9111, ext. 330.  
In Ohio, 1-800-241-7504, ext. 330.



## Hammacher Schlemmer

12. For travel, for the entrepreneur, for living well, playing games, for function, for design, Hammacher Schlemmer has meant innovation and quality for 142 years. Many exclusives, ideal gifts, and "bests". All unconditionally guaranteed. A year of catalogs \$3.

Crate&Barrel  
Crate&Barrel  
Crate&Barrel  
Crate&Barrel  
Crate&Barrel  
Crate&Barrel  
Crate&Barrel

Crate&Barrel

15. One year of the most interesting cook-ware, glassware, tableware, bedding, and accessories in the world. One year of the newest products for warm and exciting lifestyles.

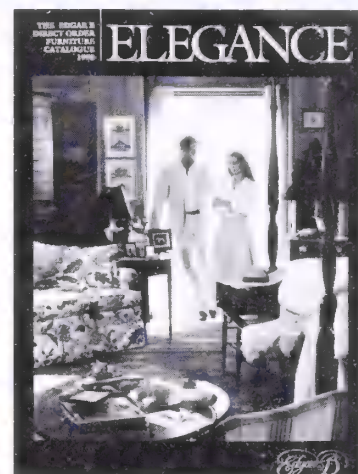
One year of the Crate and Barrel catalogs you've probably been hearing about for just \$2.

For mail-in orders,  
fill out coupon  
on page 121

# HOUSE BEAUTIFUL

HORCHOW®

13. As we enter our 20th year, The Horchow Collection continues to offer you the ultimate in quality and convenience. In our catalogs, you will find fashion, home furnishings and gifts that truly reflect the finest in taste. The best of everything! For a full year of catalogs (which will be credited towards your first purchase) send \$5. Foreign, \$10.



14. EDGAR B FURNITURE, America's premier direct-order furniture merchant, offers the finest-crafted brand name and private label furniture available at PRICES 40%-45% BELOW RETAIL. Our service - from help with selections to setup in your home - is unsurpassed. Your complete satisfaction is assured. 320 page catalog, \$15.

THE  
METROPOLITAN  
MUSEUM OF ART



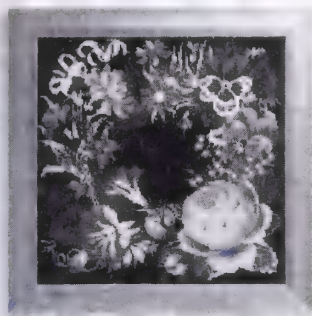
16. Explore The Metropolitan Museum of Art's 1990 Christmas Catalog. Over 500 unusual and distinguished presents, the majority of which are available only from the Museum. Jewelry, decorative works of art, Christmas cards and Christmas ornaments, note cards, posters, art books, and a selection of presents for children. Catalog, \$1.

I. magnin

17. The most exciting women's designer fashions, the latest trends, the most important new ideas are found in the pages of the I. Magnin catalog. For over a century the renowned California specialty store has set the standards for women of style. The catalog also includes selections for men, children and the home. One year subscription, USA only, \$5.



# 1990 FALL & WINTER CATALOG COLLECTION



THE  
VICTORIAN  
COLLECTION  
Needlework Kits  
from  
Elizabeth Bradley

**18.** Elizabeth Bradley's 28 page color catalog shows her complete range of highly decorative Victorian needlework kits. To obtain your own copy of the catalog, please send \$5.



**Jackson & Perkins®**  
Home Garden Excellence Since 1872

**21. GIFT CATALOG . . .** from Jackson & Perkins, the nation's leader in gift plants for the holiday season! A 32-page, full-color book, featuring Christmas Anaryllis, gorgeous Azaleas, tabletop trees, unusual wreaths, and many other unique gifts that bring a bit of the garden into the home, and that will be enjoyed and remembered long after the holidays are over. **Free.**



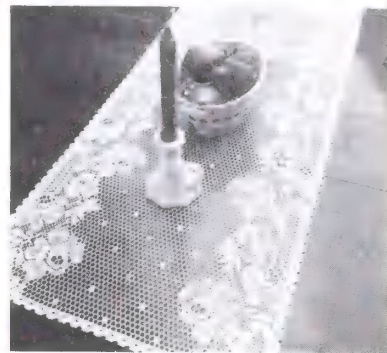
**19. ROSS-SIMONS JEWELERS.** We're known for making the price as special as the gift. Our catalogs are filled to the brim with diamond, gold and silver jewelry; pearls; watches; crystal; flatware; china and collectibles. Series of 4 seasonal catalogs is only \$2.

## CHAMBERS



**22.** Devoted entirely to the very best for bed and bath, Chambers offers fine linens, towels, blankets and duvets, plus elegant accessories. Whether made in the grand European tradition of superior craftsmanship or developed for the American 5-star hotel trade, these are products of distinction. One-year subscription, (U.S. addresses only). \$2.

## Rue de France



**20.** Importers of beautiful lace in traditional French Country designs. Offered as fabric by the yard or fashioned into cafe curtains, tiebacks, flat panels, door curtains, bed and table linens, pillows and more! Many styles and designs. Recall the romance of a time gone by. Send for 32-page fall color catalog. \$3.

## Neiman Marcus

**23.** All your holiday fantasies come to life in the new 1990 NEIMAN MARCUS Christmas Book. Over 100 colorful pages. Uncommon fashions. Fanciful delights. Another outrageous "His & Hers" Gift. Catalog charge applicable toward your first credit purchase from the Christmas Book. \$5. (Foreign, \$10).

To charge orders, call TOLL-FREE  
1-800-241-9111, ext. 330.  
In Ohio, 1-800-241-7504, ext. 330.



# HOUSE BEAUTIFUL



**PLEASANT  
COMPANY**™

**24. New Arrival!** The New Baby Collection™, for infants and toddlers, joins The American Girls Collection®. Both feature beautiful books, wonderful dolls and accessories, and a classic selection of clothing for infants, toddlers, and girls to age 12. Available only from Pleasant Company's catalog. **Free.**



**26. Reliable HomeOffice.** Unique, 52 page catalog brings you hundreds of brand name products for your office at home, including electronics, lighting, desk accessories and furniture designed to blend with your home decor. The catalog also features innovative solutions to your space and storage problems in contemporary and classic designs. One year subscription, **\$2.**

For mail-in orders,  
fill out coupon  
on page 121



**25. WINDOWS AND PATIO DOORS.** A 24-page color booklet featuring Andersen's complete product line. Along with Andersen's Perma-Shield low maintenance windows and patio doors this handy booklet features, High-Performance™ insulating glass, the new Frenchwood patio door, Andersen circle top windows and Concept IV<sup>SM</sup> Sunspaces. Size charts included with energy facts about Andersen's products. Andersen Corporation. **Free.**

*Herend*

**27. Herend Porcelain.** The finest collection of porcelain in the world presents its full-color, 84 page catalog featuring handpainted dinnerware and tabletop accessories. **\$5.**

Available for the first time in America is the new, hard cover book titled "Herend, The Art of Hungarian Porcelain." This unique book traces Herend's long, exciting history in celebration of its 160th anniversary. **\$28.**

## TIPS FOR CATALOG ORDERING

\* Tear out or copy the order form on page 121. As you review this outstanding catalog collection, check off those that suit your fancy. Then mail in the completed form. To place your order in a hurry, just call our toll-free number and charge your selections to your credit card.

\* Keep a copy of your order. Your catalogs should arrive in 6-8 weeks. If you have a problem, write **HOUSE BEAUTIFUL, Box 1705, Sandusky, OH 44870**, Attn: Customer Service. Or call (419) 626-0623 ext., 262. Have the copy of your order handy.

\* Do a good deed and order a set of catalogs for a friend or relative. You'll help them breeze through their holiday shopping list!

\* Make a note to look for the Spring and Summer Catalog Collection coming in the March 1991 issue. You'll continue to enjoy the luxury of unhurried, unhurried shopping at home.



# 1990 FALL & WINTER CATALOG COLLECTION



**28. IF YOU LOVE TO DISCOVER NEW CATALOGS YOU MUST HAVE THIS BOOK!** It is filled with exclusive catalogs from the U.S.A., Canada, Europe and Asia. You'll find 1000's of wonderful products from every corner of the world and you'll enjoy special savings by buying direct from importers and factories. The cover price on the World's Best Catalogs is \$6. Introductory offer to catalog shoppers. **Free!!**



**29.** An exciting collection of reproduction Shaker rockers, dining chairs, tables, beds and other furniture. Available in kits or custom-finished. All exemplify the simplicity and versatile beauty of Shaker design. Send for 48-page color catalog **\$1.**

*glorafilia*



## NEEDLEWORK

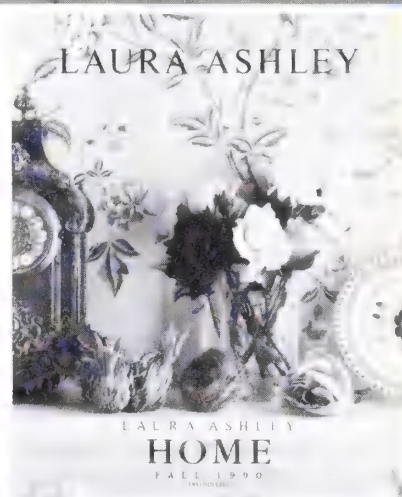
**30.** From England's exquisite needlework shop comes The new 1990/91 American catalog filled with kits for needlepoint cushions, pictures, footstools, embroidery samplers, crewel cushions and cross stitch rugs. From Victorian to Oriental, Medieval to the Impressionists all with Glorafilia's unique mouth-watering look to delight all lovers of needlework. U.S.A. **\$4.** Canada **\$5.**



**31.** Don't miss the beautiful catalog from Dorothy's Ruffled Originals. Over 300 color photos of Dorothy's custom and ready made curtains and accessories shown in room settings. New Ready Ruffle catalog and swatch card with 60 beautiful fabrics will be sent free along with the purchase of value packed 80 page catalog. **\$4.**



**32.** Young Chang pianos are crafted of the finest materials from around the world and are renowned for their extraordinary beauty, award-winning designs and outstanding performance. Young Chang pianos all feature a 12-year full warranty. Send today for your color brochure featuring the entire Young Chang piano line. **Free.**

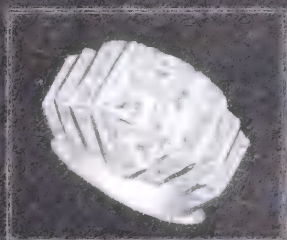


**33.** Tour a Laura Ashley Home Catalog and discover page after page of exquisite, traditional designs for every room in your home. Our expanding Home Collection now offers the ease of fully coordinated decoration through our impeccably detailed catalogs. Subscribe and enjoy two seasonal home catalogs and receive our festive Christmas issue, too. Charge refunded with purchase. **\$5.**

**To charge orders, call TOLL-FREE**  
1-800-241-9111, ext. 330.  
In Ohio, 1-800-241-7504, ext. 330.



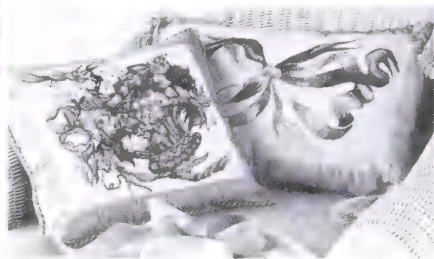
 Diamond Essence™



### YOUR BEST ALTERNATIVE TO MINED DIAMONDS

**34.** Diamond Essence™ masterpieces—the best simulated diamonds ever created, set in 14 KARAT SOLID GOLD, astound diamond lovers. Build your very own collection of distinctive jewelry. Receive gift certificates for up to \$50 towards first purchase when you subscribe to our world of versatile, affordable elegance. **\$5.**

## Uncommon Threads



**37.** Elegant decorative Needlepoint kits for your home. Flowers, Animals, Ribbons and Bows, Accessories and books. Catalog. **\$5.**

For mail-in orders,  
fill out coupon  
on page 121

# HOUSE BEAUTIFUL

## Saks Fifth Avenue

**35.** From Saks Fifth Avenue, the best of the best is showcased in Folio. Presenting all that is new and exciting in fashion and accessories for ladies, men, and children. You will find shopping via mail or phone through Folio to be the pleasure and convenience you expect from SFA. Now, enjoy a season's subscription to beautiful catalogs for only **\$5.** (U.S. addresses only, please).

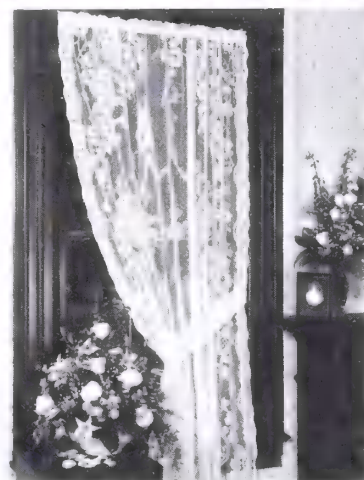


### 38. BUILDING, REMODELING OR REDECORATING?

We offer fine reproductions — Colonial, Victorian, Country — in materials of outstanding quality: brass, porcelain, wrought iron. Made to last a lifetime. Satisfaction guaranteed. We carry a wide selection of lighting fixtures; bathroom fixtures and accessories; door, window and cabinet hardware. Catalog **\$5.**



**36.** Create your house beautiful from the pages of Yield House, America's Country Home. New Hampshire-made country and traditional furniture from fine 18th and 19th century designs is crafted solid pine and oak. Also: an exciting collection of decorating details, including quilts, window trimmings, rugs, lighting, framed prints and handcrafted collectibles. Exceptional values, including Yield House easy-to-assemble furniture kits. **\$3.**



## Linen & Lace

### 39. RETURN TO ROMANCE

... Exquisite collection of European lace and linen curtains, table covers, pillows & more! Cottage to formal ... Imported exclusively by Linen & Lace from the marketplaces of Europe. **Unconditional guarantee.** Complete color catalog **\$2.**



# 1990 FALL & WINTER CATALOG COLLECTION

## SAN FRANCISCO HERB CO.

WHOLESALE TO HOMEMAKERS

## POTPOURRI SPICES & TEAS

SINCE 1973

**40. Potpourri**—A Lovely Gift any time of year; Classic or Simmering, already blended or create your own to delight family and friends! "Harvest Apple", "Winter Lace", "Holiday Spice Simmer", and "Hollyberry Christmas" are just a few of the wonderful Potpourri Recipes in catalog listing over 325 Fragrance Oils, Potpourri Ingredients, Herbal Teas and Spices for Holiday Cooking 'N Crafting. Imagine . . . 4 ounces Jamaican Allspice for 94¢; a pound of Dutch Blue Poppy Seeds for \$1.95. 30 Potpourri Recipes included in Catalog: \$1.



**41. PETALS** makes it easy for you to add professional decorator accents to every room in your home with elegant, affordable, care-free silk floral arrangements. Select from hundreds of unique arrangements, plants, trees and holiday decorations and get \$10 off your purchase of \$25 or more. Full-color fall catalog: \$2.

## ORIENTAL PERSIAN RUGS 300 Rug Catalog



**43. "Finest Quality, Lowest Prices & Largest Selection of: Victorian ♦ Chinese ♦ Indian ♦ Pakistani ♦ Kilims ♦ Durries ♦ Balta ♦ Milliken ♦ Louis-de-Poortere ♦ Braided ♦ Hooked**

Price of catalog includes \$5 gift certificate and postage & handling. \$7.

## A treasure trove for Catalog Shoppers!

Indispensable sources!  
Your passports to the world!

**44A.** Over 400 of America's favorite catalogs.

Shop The World exclusive. \$4

THE BEST ★  
**AMERICAN CATALOGS** ■■■

CATALOGUE  
OF  
CANADIAN  
CATALOGUES



**44B.** Hundreds of sources from America's northern neighbor. \$8 value for \$6. (No foreign)

**44C.** Over 100 English language foreign catalogs from 25 countries. Buy direct and save! \$4.

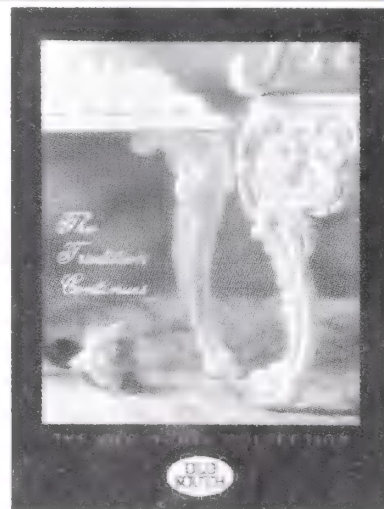


**44D.** Save! Order all three for \$12.



## 42. Victorian Sampler

The Holiday edition of Victorian Sampler is filled with beautiful Victorian handcrafts and accessories which can be purchased directly from artisans nationwide. You'll find something for everyone in Victorian Sampler—from authentic Victorian furnishings to lacey heart wall hangings. Editorial features will include Victorian Christmas Houses, Fire-place Mantels, Christmas collectibles and much more. Catalog, available 10/90, \$4.



**45. Moultrie Manufacturing** presents THE TRADITION CONTINUES, a full color catalog showing quality cast aluminum furniture and accessories in antique reproduction styles for indoors or outdoors. The Old South Collection includes chairs, tables, fountains, planters, mailboxes, Old South Aluminum Columns, ornamental gates and fences. \$3.

To charge orders, call TOLL-FREE

1-800-241-9111, ext. 330.

In Ohio, 1-800-241-7504, ext. 330.





### COUNTRY MANOR

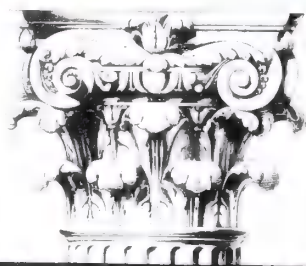
**46.** Decorate your home with our classic collection of quality hand-crafts from the Blue Ridge of Virginia and beyond. Basketry, pottery, heirloom furniture, folk art, santas, wreaths, Christmas accessories and more are wonderfully displayed on 52 pages of full color photos and beautiful line drawings. Our reliable service and personalized gift shipping will make your Christmas shopping experience a pleasure. **\$2.**



**49.** FROMBRUCHE All of our custom, Old World Lighting is only available through our workshops, in the U.S. and Canada. Our collection includes: pot racks and wall, ceiling, table and floor lamps in styles that reflect the 1920's, Victorian, traditional and country French or English looks. Available in brass, chrome, pewter or in brass/pewter country style combinations. No hanging chains or exposed wires. Catalog: **\$4.**

For more details,  
fill out  
on page

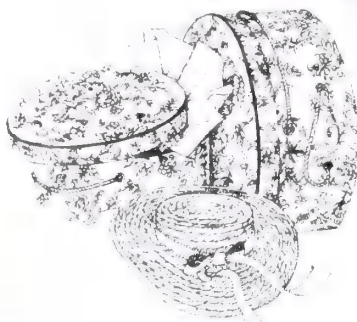
# HOUSE BEAUTIFUL



**POTTERY  
BARN**

**47.** For 40 years, discerning home decorators have looked to Pottery Barn for functional, high-quality design in home furnishing, kitchen wares, gifts and accessories—always priced for superb value. Our palette of eye-catching styles and textures is constantly changing. Find practical design tips and 36 pages of lush inspiration in every catalog. A one-year subscription. (U.S. addresses only). **\$2.**

## Hold Everything



**50.** From basement to attic, from desk top to closet, orderly options that unclutter your life while enhancing your living quarters. Our comprehensive collection of containers, organizers, and simplifiers included cedar clothing protectors, expandable shelving systems, photo files and compact folding desks. One-year subscription. (U.S. addresses only). **\$2.**



**MUSEUM OF FINE ARTS  
BOSTON**

**48.** Discover the Museum of Fine Arts, Boston by mail. Send for the Museum's new Fall catalog and explore 96 full-color pages of unique gifts, reproduced from our renowned collections. You'll find jewelry, scarves, sculpture, glassware, posters, books, notecards, children's educational games, and more. Year's subscription to our catalog, **\$2.**



### The Country Store of Geneva, Inc.

**51.** The best-kept secret in mail order catalogs! Punched tin ceiling lights and switchplate covers along with a wealth of nostalgic country lighting and accessories. Very special signed and numbered dolls . . . and more! Prompt and personal service. 32-page color catalog: 2 yr. subscription **\$2.**



# 1990 FALL & WINTER CATALOG COLLECTION

## VELUX Roof Windows & Skylights

*The complete window program for the sloped roof.*



**52. VELUX-AMERICA INC.** - Let the world leader in roof windows and skylights show you how easy it is to create beautiful sun-splashed living space. Crafted with the finest materials and backed by nearly 50 years of manufacturing excellence, VELUX roof windows and skylights are durable and weathertight. Full-color brochure. **Free.**



## Ellenburg's Wicker & Casual

**55.** We carry ALL MAJOR lines of Rattan and Wicker furniture and have added this year many wood reproduction and upholstery lines at up to 47% DISCOUNT! Henry Link, Lane/Venture, American Drew, Lexington, Laine Upholstery, Clark Casual, Classic Rattan and many others. Catalog: **\$6.**

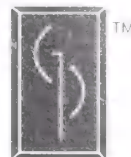
## PAST TIMES



**53.** Historic gifts from Great Britain. This collection of reproduction Victorian memorabilia is just one of the hundreds of unusual items from Great Britain's leading historic gift catalog. Stunning Victorian silk scarves and needlework, elegant Tudor jewelry, rich Medieval Christmas cards and much more all evoke the different ages of England's past. **\$3.**

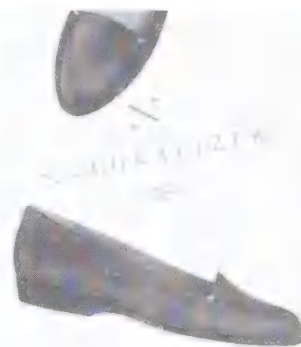


**56. Exceptional Merchandise, Customer Care and Delivery**—W.M. Green & Company's guarantee to you. Our 48-page color catalog includes holiday decorations, collectible Santas, folk-art reproductions, handmade jewelry, garden sculptures, as well as traditional wall, floor and table accent pieces. All designed to make your family and holiday occasions memorable celebrations! **\$2.**



## GREAT PRINTS COLLECTION

**54.** Your own "personal gallery"! Beautiful signed & numbered, limited edition prints from 25 internationally collected artists. This glorious full-color catalog offers everything from impressionism to realism and landscapes to florals. Priced from \$100-\$250, each print comes with a certificate of authenticity and a 30-day money-back guarantee. Your choice of unframed or ready-to-hang museum-quality framing. **\$1.**

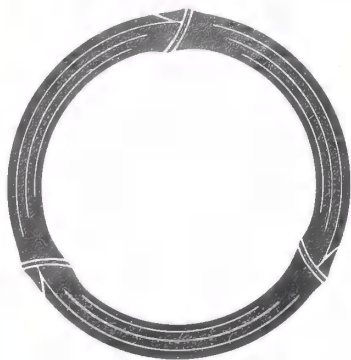


**57.** "Order Up" a perfect fit . . . Naturalizer makes it a sure thing! In this catalog for Fall/Winter 1990 you'll find Naturalizer Shoes in the widest range of sizes, including those hard to find ones. And once you get your catalog, isn't it nice to know you can order your favorite styles using our TOLL-FREE number, or by mail, and be sure of a perfect fit. "Order Up" your catalog today! **Free.**

To charge orders, call TOLL-FREE  
1-800-241-9111, ext. 330.  
In Ohio, 1-800-241-7504, ext. 330.



# McGUIRE



**58.** BRAND NEW large 100 page book, 145 color pictures featuring our classic collection of the premier rattan furniture designs. Also shown are designs of the seven McGuire Special Collections: Bamboo Tables, Solid Teak, Oriental Hardwood, Cane Wicker, Palasan, Zambales Peel, Suga Cage. **Price: \$10.**



**61. BARRONS**—Save up to 65% on china, crystal and silver. Barrons is America's largest dealer with over 1000 patterns in stock—All at substantial savings! Also choose from a wide array of fine gifts and home furnishings. For current catalog, send \$2.

For mail-in orders,  
fill out coupon  
on page 121

# HOUSE BEAUTIFUL



*The Children's Home Collection*

**59.** A classic collection of impeccably made furniture and decorative accessories for children. The 1990 catalog of over two dozen pieces includes a child's wing chair, cherry table set, toddler bed, cotton quilts, hand painted wooden lamps, and more. **\$2.**



**62. EXQUISITE ENGLISH STENCILS FROM THE STENCIL LIBRARY.** Our catalog features stencils for the amateur as well as the professional. The range consists of more than two hundred designs, from the most delicate of flowers on lace fans to the robust images of James Dean and Marilyn Monroe. A unique collection. Catalog charge is refundable with purchase. **\$5.**



**60.** Home is a memory of the heart; a place where you find warmth, comfort and rest. Decorate your home with a style of elegance and charm. HeartStrings is a catalogue filled with hand-crafted gifts and home furnishings for the discriminating shopper. Heart Strings is a collection of memories for your home. Order today, and let us pull at your heart strings. . . . **\$2.**



**WILLIAMS-SONOMA**



**63.** For 34 years, the catalog cooks everywhere take seriously. Our fall catalog includes food specialties from around the world, high-quality cookware and kitchen tools, informal tableware, unique gift ideas and Chuck Williams' own recipes. A catalog to save . . . and to savor. A one-year subscription (U.S. addresses only). **\$2.**



# HOUSE BEAUTIFUL

## 1990 FALL & WINTER CATALOG COLLECTION

To order your catalogs, simply mark your selections on the listings below and mail it to:

**HOUSE BEAUTIFUL, Box 1705, Sandusky, OH 44870.**

Or use your credit card and call TOLL-FREE (7-days-a-week 9:00 a.m. to 9 p.m. Nationwide): **1-800-241-9111, ext. 330.**

**In Ohio call, 1-800-241-7504, ext. 330.** Minimum order is \$10.00; \$1.50 service charge.

- |  |   |
|--|---|
| <input type="checkbox"/> 1. Gump's.....\$5.                | <input type="checkbox"/> 34. Diamond Essence.....\$5.                             |
| <input type="checkbox"/> 2. H.A. DeNunzio.....\$5.         | <input type="checkbox"/> 35. Saks Fifth Avenue.....\$5.                           |
| <input type="checkbox"/> 3. The Gazebo.....\$5.            | <input type="checkbox"/> 36. Yield House.....\$3.                                 |
| <input type="checkbox"/> 4. Chef's Catalog.....\$3.        | <input type="checkbox"/> 37. Uncommon Threads.....\$5.                            |
| <input type="checkbox"/> 5. Gooseberry Patch.....\$3.      | <input type="checkbox"/> 38. The Renovator's Supply.....\$5.                      |
| <input type="checkbox"/> 6. Cashes of Ireland.....\$3.     | <input type="checkbox"/> 39. Linen & Lace.....\$2.                                |
| <input type="checkbox"/> 7. Ballard Designs.....\$2.       | <input type="checkbox"/> 40. San Francisco Herb Co.....\$1.                       |
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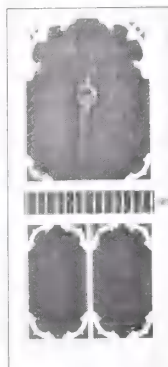
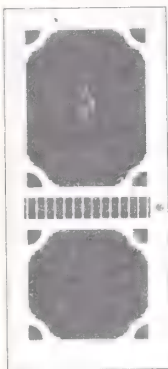
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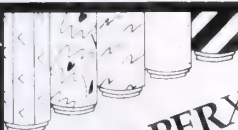


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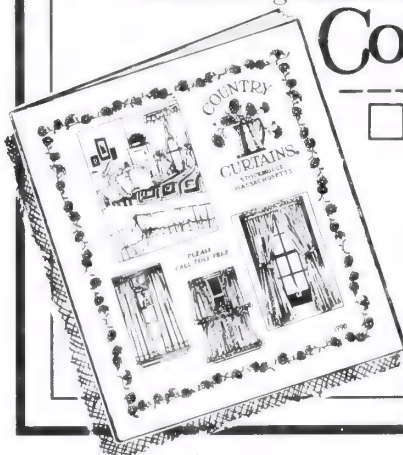
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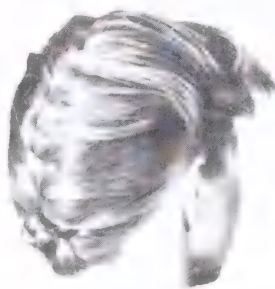
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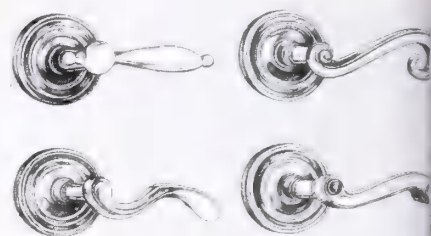


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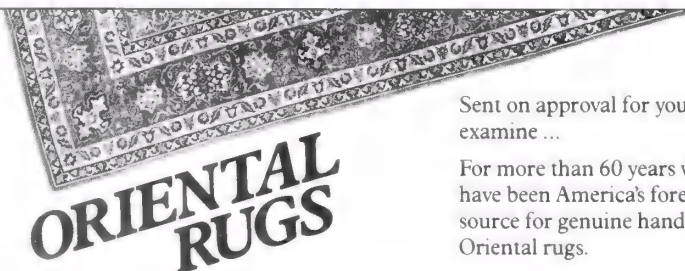
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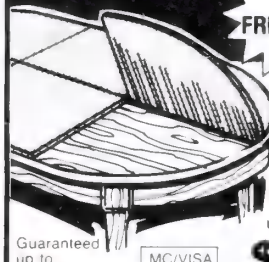
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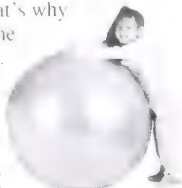
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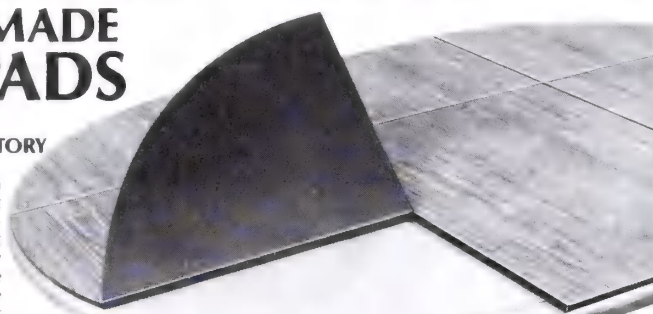
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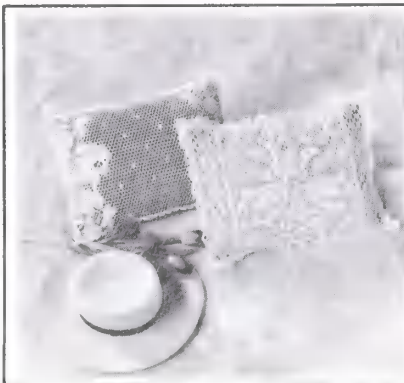
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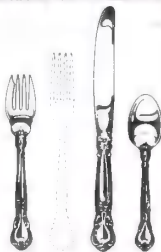
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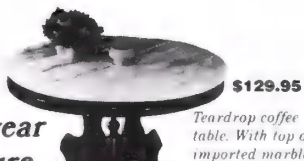
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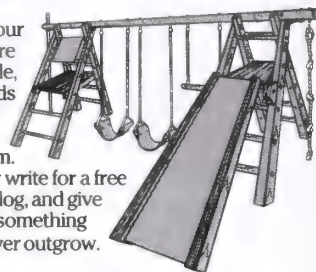
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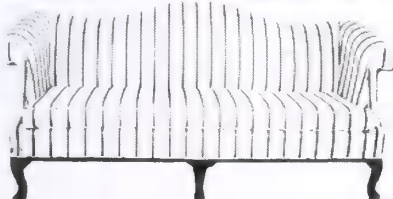
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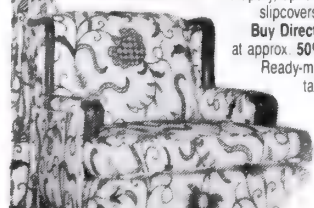
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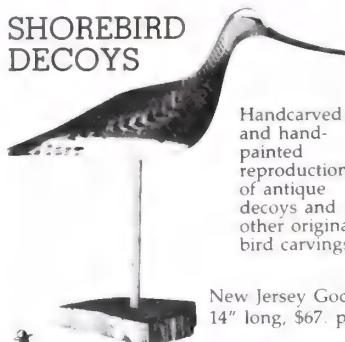
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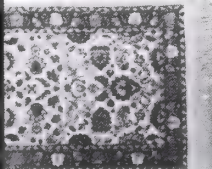
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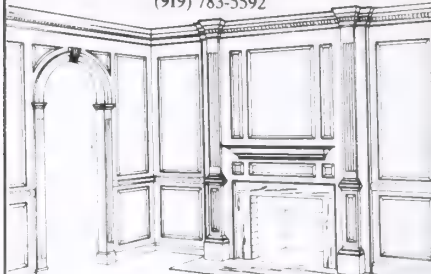
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□ How is this pitcher used? There are holes around the center and at the top. If I fill it with water, it pours out of the holes. The jug is silver with colored decorations and is 12 inches high.  
—J.W. Brown, Bridgeport, W. Va.



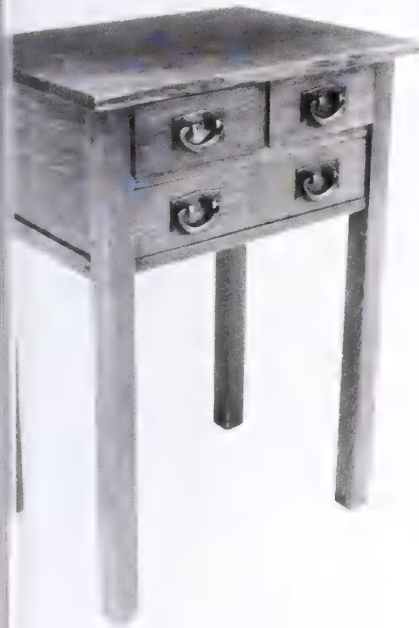
You have a puzzle jug. It was used as a practical joke centuries ago. The jug was filled with wine or ale, and the trick was to try to drink but stay dry at the same time. Many varieties of these were made. Each one is different and has to be tried out to discover its "secret." The silver luster decoration and shape of your jug suggests it is English, circa 1815. It is worth about \$700.

□ My chair is painted black and has a rush seat. What style is it? Should I repaint it or just touch up the scuffed spots?  
—E.B., Lake Park, Fla.



Your chair is "transitional," a style designed by adding modern ideas to older ones. The turned legs and stretchers were seen on William and Mary pieces. The curved top and vase-shaped splat is from the later Queen Anne period. Your chair dates from 1720 to 1730. Do *not* repaint. The old finish adds to its value, about \$1,000.

□ My small oak stand has three drawers and copper hardware. Underneath is a U-shaped red mark. How old is this piece? Has it any value?  
—Mrs. E.C., Kansas City, Kans.



Mission-style items like yours were first made in the early 1900s by Gustav Stickley, who used American oak and iron or copper hardware. These pieces were marked with a red picture of a jointer's compass, a horseshoe-shaped tool. Your stand, made around 1907, is worth about \$3,000.



□ My pitcher has bands of silver glaze, a man's face and an inscription about Sir Francis Burdett, who was committed to the Tower in 1810. What is its history?  
—L.& S.S., Grayson, Ga.

Sir Frances Burdett became a member of Parliament in 1796. He denounced the war with France, investigated conditions in prisons and questioned other actions of the House of Commons. In 1810 he objected to the jailing of a radical, was arrested and committed to the Tower of London. Later released, he continued to work for reform. His picture appears on many Staffordshire pieces made between 1812 and 1815. Your jug is worth \$1,200. ■

□ I have two 3-inch nesting hen dishes. The top "hen" comes off the "nest" bowl. They are marked underneath with blue crossed swords. What is their age and value?  
—G.F., Allendale, S.C.

The blue crossed-swords mark is associated with the famous German porcelain works factory in Meissen, Germany. Founded in 1710, it made chicken dishes in the 18th and 19th centuries. Large examples of these were used for food containers. Smaller ones like yours were used to hold candy or sweets, or powder on a lady's dressing table. Your dishes are worth more than \$1,000 each.





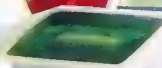
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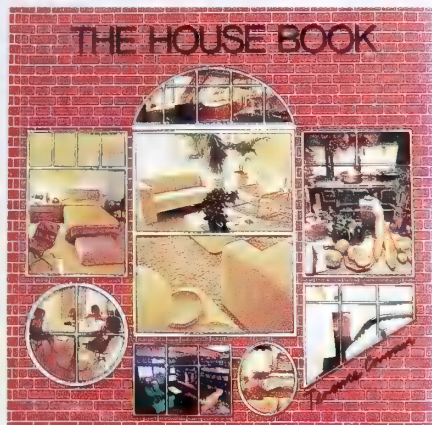
By JANE MARGOLIES

## TERENCE CONRAN

Not since Queen Victoria has a Britisher so influenced the way we decorate



Sir Terence Conran (far left) preaches the gospel of good design in books, shops and a new museum. From his first *The House Book* (bottom left), which was published in 1977 and has gone into a new edition, to a current crop of "Do It Yourself" paperbacks for Simon and Schuster, Conran has helped young homemakers decorate. His stores furnish the ingredients, including Provençal sea grass chairs and Souleiado fabrics (left). The Design Museum's study collections (below) trace the evolution of man-made objects from chairs to bicycles.



PHOTOS: TOP RIGHT, WILLIAM ABRANOWICZ; BOTTOM RIGHT, THE DESIGN MUSEUM

**T**erence Conran, the British retailing superstar, has changed the way we live. If attractive, affordable home furnishings abound today, many can be traced to Conran's pioneering stores. If we mix high-tech lighting and contemporary sofas with cottage antiques, it is because Conran showed us how. And if we tackle decorating projects armed with how-to books, he may well be their author. Last year, the indefatigable Conran helped found the first museum devoted to mass-produced products and designs, and he has in the works a small chain of shops that will offer higher-priced designer-name furniture plus antiques. "Today, people are interested in good design," he says. "I'm pleased to have played a part."

Conran began playing a part in bringing good design to the public back in the 60s. A furniture designer, he opened his first Habitat shop in London when department stores refused to stock

his light-finish pieces. Habitat offered a range of stylish and reasonably priced furnishings—including upholstered seating, kilim rugs, kitchen cabinets and professional cookware—and everything could be packed up on the spot and taken home. More Habitat stores followed. By 1977, Conran's had come to America, and today there are 1,200 outlets on three continents. The stores present, promote and teach a young, appealing way of life—and supply all the ingredients to put it together. For his many contributions, Conran was knighted by Queen Elizabeth II in 1983.

Sir Terence's latest project, the Design Museum, is located at Butlers Wharf in London. With such exhibits as Norwegian salmon packaging graphics, pre-war Czech design and sporting equipment, the museum is "set up to explain the importance of design in improving the quality of life," says Conran. It is a subject this tastemaker knows well. ■



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September

# HOUSE BEAUTIFUL

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**30**

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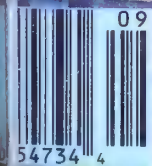


**SMALL TABLES -  
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**Prices and  
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# HOUSE BEAUTIFUL



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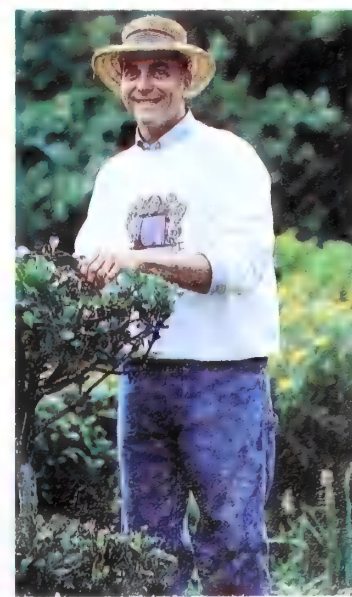
St. Louis decorator Suzy Grote runs her business in the garret over her garage brightened with color and pattern. Camellia print by Waverly. For more, see page 47. Photograph: Alise O'Brien.



66 Old House Heroics



91 Delightful Spa Food



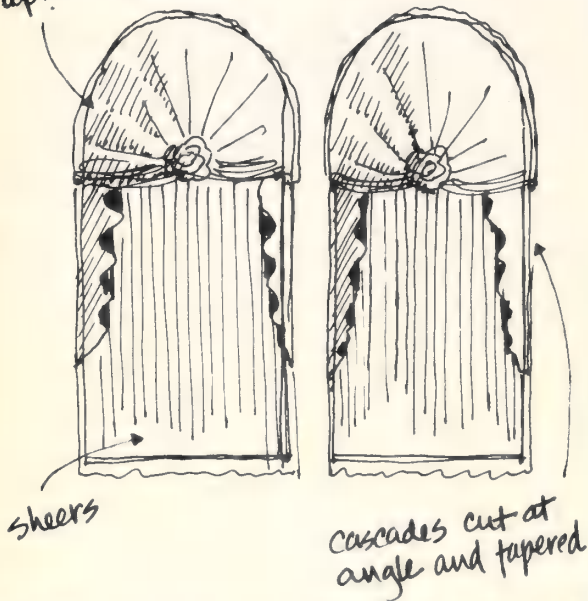
58 Worldly Wizardry



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and thousands of colors available, I helped narrow it down. We tried to think of something that would be really distinct and nice and decided on an apricot batiste sheer. The result was a wonderful arched sunburst treatment."

"The dining room was just the beginning. Norma wanted to decorate several rooms in her home and she had plenty of

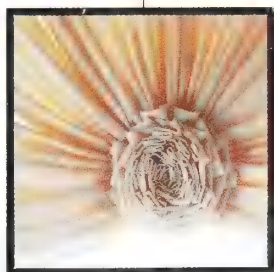
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# THINKING ALOUD

WE LOVE TO LEARN THAT A READER'S HOUSE IS PRETTIER OR COZIER BECAUSE WE SHOWED HER HOW, BUT SOMETIMES OUR REACH SURPRISES US

PORTRAIT ONLY: JOHN VAUGHAN



*Whenever we plan an issue of House Beautiful we fill it with ideas our readers can put right into action, but we don't usually know who did what. Sometimes, to our delight, we find out. Here, our Executive Editor, Peggy Kennedy, shares some of the ways our stories ultimately end.*

—JOANN R. BARWICK  
EDITOR

A few years ago, shortly after we published a window treatment story, I received a letter from John Aves, an old friend in Grand Rapids, Mich. He does the advertising for the Baker Furniture Company. John enclosed a photograph of the new curtains he and his wife, Melanie, had copied from our story—including pretty flowered chintz valances that worked perfectly for a long stretch of connecting windows. Their window problem had remained unsolved until our story arrived with the perfect solution. Getting this photo—evidence of our usefulness—was reassuring and satisfying.

I have seen a bed canopy from a House Beautiful decorating-with-sheets story copied in a store's room display, and a painted settee from our Scandinavian issue reproduced at the High Point furniture market. And we know readers are responding when we get calls requesting the exact paint color shown on the cover.

Usually, we present room schemes that are filled with ideas. But in this issue, we



isolate many of the details so you can zero in on each one. We have arranged them in loose categories: paint, wallpaper borders, fabric—including slipcovers and curtains—floors, and displaying collections, so there is surely something for everyone. You can choose ideas that range from a wallpaper

border application anyone can manage to a professionally painted trompe l'oeil arch that dramatizes two small windows.

An extremely simple idea we show is a length of sheer fabric draped and swagged over star-shaped tie-backs—stylish curtains that only need sewing at the hems. In another mood entirely, Noel Jeffrey dresses an 18th-century Swedish painted chair with scallop-skirted piqué tie-on slipcovers. Suzy Grote emphasizes soaring eaves by outlining them with wallpaper borders. For a Charlotte, N.C., show house, Marian Nisbet removes the upper doors from an ordinary pantry storage piece and paints it to look like a worn antique cupboard. The now-open shelves display a collection. With the addition of a small breakfast table, the tiny space becomes more useful. And all of these solutions can be copied or adapted.

Inspired ideas are often a response to a particular challenge. The living room of my New York City apartment had deliberately remained curtainless for years because of the omnipresent dust and also because I wanted all the sunlight I could get. Finally inspiration struck during a scouting trip and I came up with curtains of unlined, easily laundered white chintz edged with a thin border of basketweave-pattern chintz that creates a trompe l'oeil braid. The valances have pennant shaped edges and are lightly shirred on a rod. They soften the windows and float in the lightest breeze. They were worth waiting for and I wish our readers equally successful problem solving.

Perhaps the most personally rewarding example of how an HB idea can take flight is a result of my May 1989 story on Russian houses. A month after the Russian trip I was photographing Angela Missoni's house in Italy. I had brought a book of Russian peasant scarf designs for her mother, Rosita. I knew Rosita collected folk motifs from around the world as inspiration for the Missoni fashion collections. I spoke about the wonderful colors and charming details of the *izbas* (Russian peasant houses) I had just seen and promised to send the issue.

A few weeks ago, I opened a letter from Rosita who wrote, "The issue on Russia was a great influence on our Fall 1990 collection." She stated that "the little houses started our research on Russia," which became the theme for the collection.

In the pictures she sent I recognized the *izbas* we had published knitted into a sweater and scarf, and the fancifully carved window frames were paved in sequins for an evening shift. It was thrilling to find that an idea presented in House Beautiful had made its way into the fashion scene in Milan.

Whether it goes to Michigan or Milan, our magazine seems to make things happen. Who knows what this issue will inspire? ■

*Margaret S. Kennedy*  
MARGARET S. KENNEDY  
EXECUTIVE EDITOR

When Executive Editor Margaret Kennedy (above left) went to Russia to photograph village houses (HB May '89), she had no idea that she would be influencing Milanese fashion. Yet those pictures inspired a whole Missoni collection, including a sweater and scarf (above right) and a sequined shift (right).





As I See It #14 in a series  
 Sandi Fellman  
 "Les Fleurs d'Amour"  
 Polaroid 20x24 Polacolor Photography

declaration of love. A tulip offered by a young man to his beloved says, "As the redness of this flower, I am on fire with love."



seeped from his wounds, red tulips sprang up all around. Thus, the red tulip became a

beloved had died. Mourning his horse, he galloped off the edge of a rocky escarpment, meeting death instantly. As blood

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# STYLE BEAT

Editors SALLY CLARK  
and DARA CAPONIGRO

## OUT OF THE BLUE

**A** lamp base wrapped in blue paisley fabric with a blue-and-white printed shade (right), Frederick Cooper, \$175. See Sources and Prices, page 128.



## RUSSIAN COUNTRY

**T**he pleasing neoclassical form of this painted chair (right) derives from a Russian antique. It is available in cream, celadon or blue, \$795, from Jeffco. Stores: See Sources and Prices, page 128.



**S**tylish topiaries (below) look real but are not, United States Flower Co., 212-714-0170, through decorators. Table, \$575. ABC Carpet & Home, 212-473-3000. Rabbit, \$36 plus \$5 shipping. By The Garden Bench, Inc., 800-525-0654.



**A** mystical spirit has always infused the work of artist Carol Anthony (top center). That quality has now become even more compelling as she has come under the influence of New Mexico's big sky and haunting light. "Pinon Fields, New Mexico" (above) is one of the new works in a show of Anthony's paintings August 20 through September 5 at the Ernesto Mayans Galleries, Ltd., 601 Canyon Rd., Santa Fe, NM, 87501, 505-983-8068.



## NEW-WAVE FURNITURE

**F**ullscales Designs, a downtown NYC gallery, is a great source for chic—and affordable—avant-garde designs by young artists. Shay metal pedestal with anodized aluminum top (above), \$850. Brochure, \$4. 211 E. 5 St., New York, NY 10003. ►





# THE RIBBON MOTIF TIES UP A FRESH LOOK IN HOME DESIGN

**L**ove knots: Ribbons Border wallpaper trim (above) \$18.50 per roll, is from Laura Ashley, 212-735-5000. An antique Aubusson carpet inspired a round rug (below) with ribbon-tied garlands, \$5,400, by New River Artisans. For stores near you: 919-359-2216.



**L**ooking like streamers of moiré ribbon, this fool-the-eye cotton slipcover (above) relaxes a traditional armchair. Ribbon Stripe fabric, \$20 per yard, Cyrus Clark. Where to buy: 212-684-5312.

Editor KATHLEEN MAHONEY  
Photographer JEFF McNAMARA

FOR SOURCES AND PRICES  
SEE PAGE 128 OR CALL  
TOLL-FREE 800-241-9111  
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**A** ribbon-striped bedroom (opposite) begins with Palais Royal's Jubilee sheets of 100 percent cotton on the bed. Twin flat sheet is \$70; twin fitted, \$60; European pillowcases are \$75 a pair; standard shams, \$70 a pair, all at ABC Carpet and Home, 212-473-3000. White matelassé bedcover, \$250 in twin size, by Peacock Alley. Stores: 214-490-3995. Small pillow with blue bow, \$60, from the Wicker Garden's Children, 212-410-7001. Sleigh bed, \$2,700, from Grange Furniture, 212-685-9057. Screen in background wrapped in Cynthia Gibson's Susan chintz, \$37 per yard. Where to buy: 800-272-2766.



**A** blue-and-white painted trompe l'oeil ribbon turns an old sailor's ditty box (right) into a cache for keepsakes, \$265, from The Wind Rose, PO Box 10425, Greensboro, NC 27404.



**S**terling Prints' Darcy wallcovering (above), \$38 per roll, forms a trellislike background for a beribboned vignette. Gilt mirror, \$738, from La Barge Mirrors. Stores: 616-392-1473. Demilune table \$398, from Persnickety, 703-450-7150. Towel set, \$95. To order from Chambers: 800-334-9790. ▶



STYLE  
BEAT





# STYLE BEAT

EAST HAMPTON'S DESIGN AND ANTIQUES SHOPS OFFER STYLES OF THE MOMENT—PERFECT FOR TODAY'S DECORATING

**M**ary Emmerling's American Country Store (right) is the newest design shop to hang its sign on East Hampton's Main Street. Located in a weathered barn, this one-stop shop for American country offers everything from folk art and old garden furniture to new fabrics and upholstery. Emmerling, best-selling author of books on country style, also offers decorating services. Soon to come: her own furniture collection. Brochure, \$3.57. Main St., East Hampton, NY 11937, 516-324-BARN.



**P**residing over a shop in an old clapboard building (bottom, behind tree), Christina Borg (left) sells opulent Continental pieces that excite the imagination. They range from colorful porcelain plates at \$50 to a Spanish mantelpiece with a five-figure price tag. In addition to providing decorating services, Borg offers her own custom upholstery. Christina Borg, Inc., 75 Main St., East Hampton, NY 11937, 516-324-6997.



**B**lue-and-white export ware from China, a cupboard from Normandy, Trumbridge boxes from England, armoires from Portugal, cosmetic boxes—and even a turban box—from India (above): the wares in East Hampton Antiques (left, behind bench) conjure visions of the exotic cargoes clipper ships once hauled home. The variety is no surprise: Owner Arthur Williams (above center), a Parsons graduate, "does the whole world" once a year culling treasures for his shop, East Hampton Antiques, 73 Main St., East Hampton, NY 11937, 516-329-3001. ▶



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## FROM ASIAN ART TO REGENCY CHESTS, EAST HAMPTON IS A GLOBAL BAZAAR

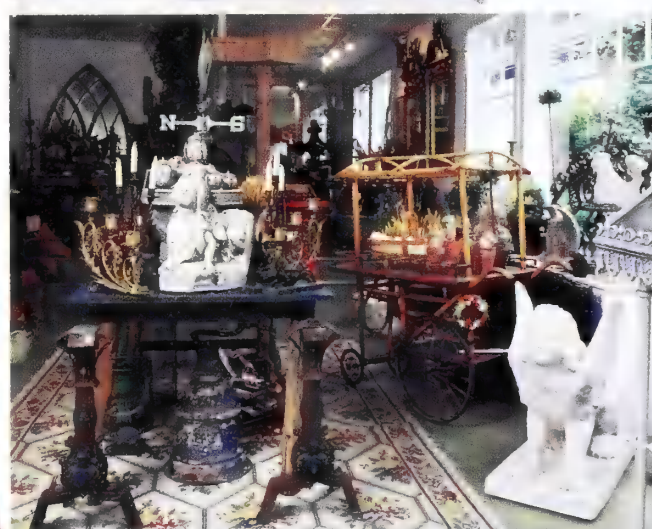
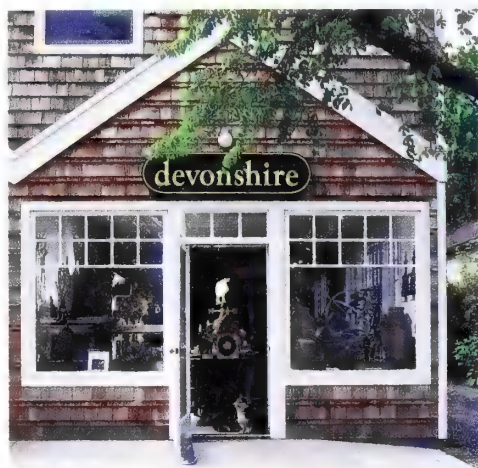


STEVE TAGUE

**A**n ever-changing collection of unique folk art is a big enticement at Ralph Lauren's Polo Country Store. Small items, starting at \$20, include old photos and porcelains. Also available: country designs (above) from the Ralph Lauren Home Collection. 31 Main St., East Hampton, NY 11937; 516-324-1222.



STEVE TAGUE



MICHAEL SMITH

**I**n an old shingle building (left) in Bridgehampton, a few miles west of East Hampton, Devonshire has added a fourth outlet to its impressive group of English-style garden shops. Like the stores in Middleburg, Va., Newport and Palm Beach, the Long Island branch specializes in new and antique garden furniture and accessories. The vintage English flower cart (below center) is \$850; hefty andirons from a Scottish manse, \$750. Main St. (no street number), Bridgehampton, NY 11932; 516-537-2661.

**W**endy Engel's corner store, an East Hampton shopper's landmark, was always a great source for unique baskets. Now Engel has expanded by moving up Main Street. Occupying two stories, the shop has an upstairs gallery (below) full of choice artifacts and sculpture from Asia and Africa. Downstairs you can find a greater variety than ever of baskets, polished wood utensils and pottery—many under \$100. 51 Main St., East Hampton, NY 11937; 516-324-6462.

**T**he French flavor of Victory Garden (left) is apparent the minute one steps into the shop. Whether it's giant olive jars from Provence (foreground) or a vintage chair of tightly woven green and beige wicker (behind olive jar) everything has been chosen to capture "as much of a Mediterranean feeling as possible," says owner Paola Schulhof (above left), who does much of her buying in the French countryside where she spent her childhood summers. 63 Main St., East Hampton, NY 11937; 516-324-7800. ■

MICHAEL SMITH







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## THE "FUN PART" OF DECORATING

DESIGNERS FELDMAN AND HAGAN SPEND HOURS EACH WEEK SHOPPING FOR THE VIRTUOSO ANTIQUES THEY LOVE. ONE DAY WE JOINED IN THE HUNT



BILLY CURRINGHAM

Victoria Hagan (above, left) and her partner Simone Feldman inspect the wares at The Pillowry in Manhattan. Right: A typical Feldman-Hagan room: rich, spare, eclectic, sophisticated, quirky.



KARI HAAVISTO

By JANE MARGOLIES

IT IS 11 A.M. on a Thursday in May and New York interior designer Simone Feldman is staring up at a delicate crystal-and-brass chandelier. It hangs from the ceiling of Betty Jane Bart's upper Madison Avenue antiques shop. "It's magical, almost like something out of a Russian fairy tale," says Feldman. "It should occupy a very uncomplicated space."

Feldman and her partner, Victoria Hagan, know just how to find and display such antiques. In their creamy white, sparsely furnished rooms, curvy Empire sofas, gilded mirrors, Machine Age chairs and free-form 50s tables are placed so that each piece stands out in all its glory. How do they pull together such eclectic pieces? Where do they get such unusual antiques? To find out, this HB reporter joined Feldman and Hagan as they shopped in Manhattan.

Shopping, which Hagan calls "the fun part" of decorating, consumes something like 25 percent of the designers' time. On weekends, each combs country sales and antiques shows for finds. On this particular Thursday, the designers are visiting favorite

dealers where they often find those thrilling antiques that, Feldman says, "stimulate the imagination and elevate the feeling in a room." The 18th-century Russian chandelier in Bart's shop is such a piece.

If Feldman and Hagan are connoisseurs of virtuoso antiques, they are also fans of the New York dealers who trade in them. Betty Jane Bart is one. Her tiny shop is so jam-packed with painted screens, iron birdcages and carved panels that it is practically impossible to move around; rather, you pivot and point. On this morning, Hagan points to a table—a slab of golden marble veined in gray, resting on two iron horses with brass paw feet. She is thinking of the Solomons (all client names have been changed), who have hired the designers to do a contemporary-style apartment in Manhattan. "That would make a great desk for the son's bedroom," Hagan says. "The Solomons' favorite colors are gold, gray and blue, so this is a real possibility." She whips out a camera,

snaps a picture to show the clients, and makes a mental note of the price (\$3,800).

"Oooohhhhhh."

Simultaneously, Hagan and Feldman discover an iron bed with a flower and dove design in peeling dark red paint that is at once elegant and primitive. "Exquisite," pronounces Hagan. "Wonderful," says Feldman. "It's English, early 19th century," volunteers Bart. The price is \$5,600. The designers want an interesting bed for the Solomons' spare, all-white master bedroom. But Feldman shakes her head at this one's size. "No one has a standard double bed anymore," she says firmly.

The designers brighten up when they notice what is leaning against the iron bed: a gray-painted panel with putti and bird decoration and a central square opening for the mirror (which Bart has stored safely in the back). This panel can be used as the Solomons' headboard. The designers are delight-

(Continued on page 32)



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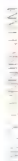
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DESIGNERS FELDMAN AND HAGAN S  
THE VIRTUOSO ANTIQUES THEY LO



Victoria Hagan (above, left) and her partner Simone Feldman inspect the wares at The Piggy in Manhattan. Right: A typical Feldman-Hagan room: rich, spare, eclectic, sophisticated, quirky.



**I**n 11 years, on a Wednesday in May and June, York remains a constant. Simone Belyandier, turning up in a delicate crystal-encrusted, beaded corset, looks down at the ceiling of the room, her feet, upper Madison Avenue address, still. "It's magical, almost like something out of a Victorian fairy tale," says Belyandier. "It would occupy a very, very specific place."

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Harold's hair. "There are gold rays at liberty." She wh

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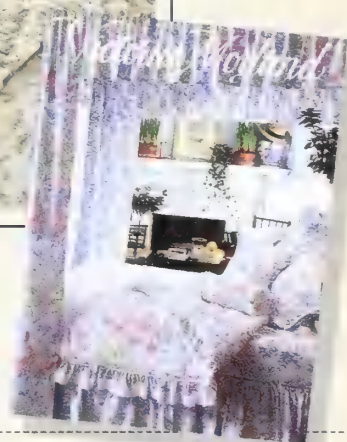
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# DESIGN WATCH

By GLENN HARRELL

# INDIA STYLE

In search of inspiration, designers are heading east to the subcontinent, where glamor and mystery abound

India is as enticing today as it was nearly five centuries ago when the first European traders, the Portuguese, swapped gold for Indian spices off the coast of the Arabian Sea. Its image as an exotic land—where polo was played astride elephants and camels, and wealthy maharajas kept large harems—grew over the course of the 17th century as the East India Company made the country's goods available throughout Europe. Native chintzes with their lush floral designs and vibrant hues had become so fashionable in England that in 1722 the British Parliament banned further importation to protect their textile industry. Not officially a part of the Empire until 1877 (when Queen Victoria named herself Empress of India), the "Jewel in the Crown" captured the imagination of writers and artists in the same way that other faraway places such as Egypt and the Far East did. Few, other than the future George IV, realized this fantasy beyond an occasional themed drawing room. But this self-aggrandizing prince, fancying himself an Oriental potentate, added Mughal-inspired domes, minarets and *jalis* (pierced stone screens) to his Brighton Pavilion.

These days, designers are rediscovering India as a rich source of inspiration for interiors. **Mark Hampton**, back from a tour of India last winter, sees a revival of interest. "We are inevitably going to see more Indian influences in design, as well as those with a Moorish or Islamic quality," he says. "This is partly due to the interest in Orientalist paintings which many people have been col-

(Continued on page 36)







1. In a 1920s Anglo-Indian palace, Vijay Vilas, situated by the Arabian sea, blue wicker and Italian marble give a veranda cool serenity.

2. A 19th-century portrait on glass of a princess is in the Chinese style.

3. A shocking color combination enlivens a carved stone house in the old section of Jodhpur.

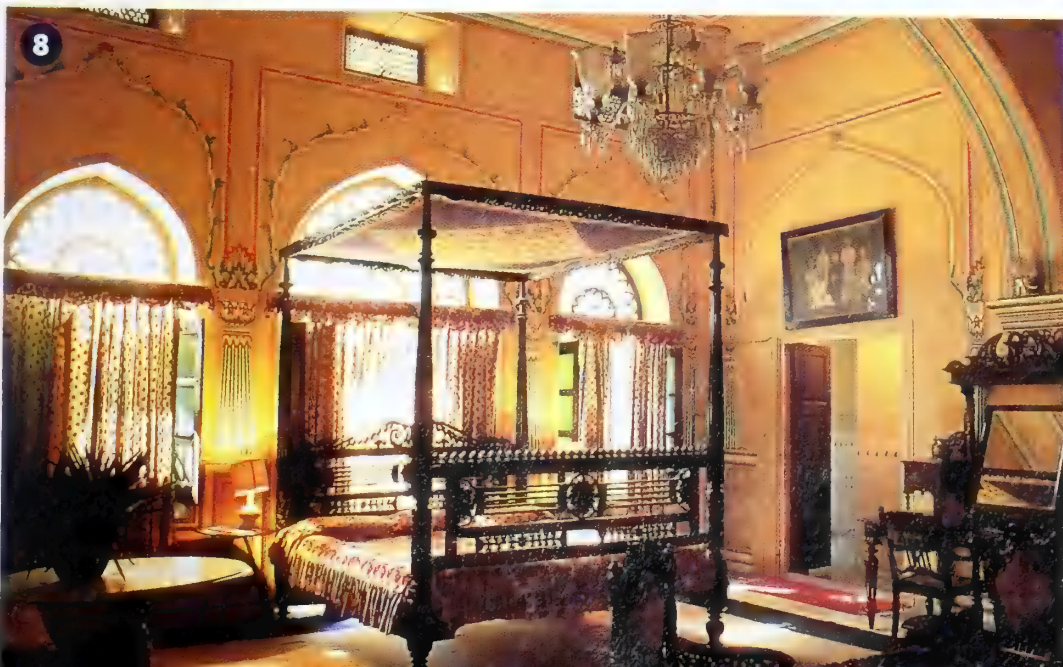
4. White-washed mudwork, molded by village women into high relief patterns, is typically found in houses in a remote northwest state.

5. Paisley cushions and intricate fretwork embellish the porch of one of the many houseboats permanently moored on the lakes of Kashmir.

6. The architectural features of another carved stone house, this one in the walled city of Jaisalmer, are exaggerated with vivid turquoise paint.

7. In a Portuguese bungalow in the southern region, carved detailing on the ceiling, pelmets, balcony and Regency-inspired cane sofa lend drama to a spare, monochromatic room.

8. A palace bedroom reveals a typical Victorian hybrid of Indian and European decorative elements such as Indian-made, Edwardian-style furniture, native brocade, brilliant palette and crystal chandelier.



From *Indian Style* by Suzanne Slesin and Stafford Cliff, with photographs by David Brittain. Reprinted by permission of Clarkson N. Potter, Inc. Text copyright © 1990 by Suzanne Slesin and Stafford Cliff. Photographs by David Brittain.





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## INDIA STYLE

*Continued from page 35*

lecting." Increasingly popular in collecting circles are Indian miniature paintings.

Manhattan decorator and antiques dealer **Arthur Smith**, whose gallery recently mounted a show of Mughal engraved portraits from 15th- to 19th-century India, also finds a renewed fascination with India. He is currently recasting his apartment into a clean, modern space accented with such exotic elements as antique Turkish wallpaper panels. "I think the trend goes even beyond India," says the former partner of Billy Baldwin. "You see it in fashion and decorating right now. That whole part of the world is intriguing. It all has to do with fantasy—people want an escape from the reality of every day."

Another big fan of Indian style is **David Salomon**, a New York decorator who often uses ethnic prints (his favorites are paisleys) and Indian and Near Eastern objects in his interiors. "I've always had an attraction to exotic things," says Salomon. "It's tied to a human desire to go beyond one's own backyard in search of something more interesting." Like many Europeans in the 18th and 19th centuries, whose knowledge of Indian architecture and culture was derived solely from artists' depictions, Salomon has relied on a dog-eared picture book of the Taj Mahal for motifs and inspiration. "My vision is all based on what other people have seen," says Salomon. "It's just a fantasy, nothing more."

British-born **Mary Gilliat** with her partner, Holly Gillin, created an Indian-inspired bedroom at a show house last spring featuring Gilliat's new Indian Garden fabric and wallpaper collection. She links the renewed interest in things Indian to "an end-of-the-century eclecticism." Her inclusion of Portuguese rugs embroidered with Mughal-derived designs reflects the Islamic influence stretching from Persia to Morocco, and it typifies the approach of many decorators who tend to mix furniture and objects from these countries freely.

Intricate patterns—from interwoven arabesques to exuberant paisleys or *botehs* (as they are known in Hindi)—mark the diverse decorative style of a subcontinent that has absorbed the artistic traditions of its many invaders: the ancient Aryans, the Islamic armies of Turks and Afghans, the Mughals, the European settlers. The key to the Indian aesthetic so alluring to westerners is the delicacy, refinement and repetition of detail. New York decorator **George Constant** gave his dining room at the spring 1990 Kips Bay Decorator Show House an exotic flavor with Anglo-Indian silver chairs and a pair of inlaid benches. "What I have found I love

*(Continued on page 108)*



# Curio Cabinet Cats



EGYPTIAN-STYLE  
Solid bronze

SATSUMA  
Hand-decorated porcelain

ART DECO  
Gilded sculpture

Actual size

Brass and glass curio cabinet included with collection.

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Dutch Delft tradition...from the frosted crystal Art Nouveau cat to the solid bronze Animalier cat...these 15 original sculptures will add a charming accent to your home. And they come with their own beautiful brass and glass *curio cabinet* for display.

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# FLOATING THROUGH AMERICA

OUR RIVERS AND  
CANALS FLOW PAST  
GRAND PLANTATIONS,  
RUSTIC VILLAGES  
AND SOME OF  
THE WORLD'S MOST  
SPECTACULAR SCENERY

By SANDY SHEEHY

A steamer expedition up the Nile, a barge trip through the French countryside, a sailing tour of the Aegean islands—such shipboard holidays lure thousands of people across the Atlantic every year. For us auto-obsessed Americans, the nautical mode of transport is as exotic as the temples, châteaux and fishing villages seen while afloat.

But you need not go abroad for this experience. In the past few years, aquatic excursions every bit as romantic and revelatory as those Euro-classics have appeared along some of the most scenic and architecturally interesting waterways in the United States. Traveling by restored paddlewheeler, converted ferry boat or sleek, state-of-the-art inland cruise ship will show you a country very different from the one you are accustomed to seeing by car. Gone is the commercial clutter. Mansions and villas that screen themselves from the road open their terraced gardens to the rivers and bays behind them, allowing floaters-by a peek into an otherwise private universe.

Some of these boat trips are as luxurious, pricey and exclusive as top-drawer resorts; others are simple, moderately priced and popular with honeymooners, families with young children, and escorted groups of retirees. But all across that spectrum are tours that reveal the charm and beauty of the waterways themselves and of the built environments they wind through.

## The Many Pleasures of the Maine Coast

For generations, New York's first families and Boston's Brahmins built summer retreats above Maine's rocky shore, and some of the most spectacular yachts cruising the



The *Delta Queen* (above) gives its passengers a luxurious trip down the Mississippi and Ohio rivers with stops at antebellum houses and glorious gardens. In the Northwest, naturalists and historians provide commentary aboard the *M/V Sea Lion* as it navigates the Columbia (right) and Snake rivers.



East coast still drop anchor in these coves.

Sailing from Rockland, a two-hour drive northeast of Portland, the *M/V Pauline* began plying these bays last Memorial Day. Her three- and seven-day jaunts, each carrying no more than 12 passengers, leave this lobstering center every week through October 17. The loveliest time is autumn when the bluffs and islands blaze with color. You stop at a different harbor every afternoon, early enough to have plenty of daylight left for exploring. Depending on the weather and passenger interest, you may pull into North Haven, a rustic yachting mecca, or Camden, the epitome of a Maine seacoast town—all sparkling white and clustered around the harbor. The longer cruise sometimes stops at Campobello Island for a tour of the Roosevelt family's 32-room summer cottage and at Islesboro, with its wealth of restored Colonial houses.

Although the 83-foot-long *Pauline* began

life 42 years ago as a sardine boat, you would not guess it from her graceful lines and inviting interior glowing with brass and mahogany. Guests share six double staterooms, each with its own washbasin. There is a top deck for sunning and a wood stove in the main salon for chilly mornings and evenings. At \$400 to \$450 per person for three days, all inclusive, or \$750 to \$800 for a week, the *Pauline* is one of the best values afloat. (Captain J. B. Smith, Windjammer Wharf, PO Box 1050, Rockland, ME 04841; 800-999-7352)

## Fall Foliage on the Historic Hudson

During the second week in October, when the trees are at their gold-and-russet peak, the National Trust for Historic Preservation will sponsor a seven-day cruise of the Hudson River Valley aboard the *M/V Nantucket Clipper*, an elegant 40-stateroom ship re-

(Continued on page 40)



"THE MOST ELOQUENT GIFT A WOMAN CAN GIVE A MAN  
HAPPENS TO LEAVE HIM UTTERLY SPEECHLESS."

THIS CHRISTMAS, GIVE HIM A DIAMOND.  
THE GIFT HE'LL NEVER FORGET. RINGS,  
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**THE MAN'S DIAMOND**  
When a woman loves a man.



## FLOATING THROUGH AMERICA

*Continued from page 38*

sembling an oversized private yacht. Like the more than 20 other floating historic tours the Trust sponsors around the world every year, this excursion will go well beyond sight-seeing, and part of the pleasure will be meeting people who share a similar interest in architecture and history.

Probably no place in the United States has more visible history per mile than the Hudson River Valley, ranging from the old stone houses built by the Huguenots of New Paltz in the late 1600s to the palatial estates of the 19th-century robber barons. The natural splendors of the valley have changed little since 1609 when Henry Hudson, searching for a northwest passage to India, sailed as far up as the site of present-day Albany.

Each day passengers of the *Nantucket Clipper* disembark to explore waterfront mansions like Boscobel, built in 1807 in the style of Robert Adam. Other day trips include the Huguenot houses, the U.S. Military Academy at West Point and Franklin D. Roosevelt's house at Hyde Park. You can also visit Olana, a 37-room house containing the art and oddments assembled by Hudson River School artist Frederic Edwin Church. Often, you are guided by an expert who is not usually available to the public.

Life aboard this vessel is congenial and commodious. The public areas are spacious; the staterooms all have outside views. Prices range from \$2,285 to \$3,175 per person, double occupancy, all inclusive. A \$300 tax-deductible contribution to the National Trust is required per person, but it is a very worthy cause. (Bellinger Davis Company, Inc., 150 E. 58 St., Suite 2510, New York, NY 10155; 212-759-1590)

### The Canals of Upstate New York

When America moved west during the early 1800s, one of the main routes was the Erie Canal. Today, upstate New York still has a 524-mile barge canal system. The names of the towns along its banks reflect their relationship to this inland waterway—Lockport, Adams Basin, Eagle Harbor. Lockport is especially charming with its cobblestone streets and little stone houses converted to stylish shops and restaurants.

Fifteen years ago, Captain Peter Wiles, Sr. and his family bought a 65-foot Maine coast passenger ferry narrow enough in the beam to negotiate the locks. They spruced it up for use on New York State's canals. From May through early October, the *M/V Emita II* conducts three-day cruises along a pleasantly rural original stretch of the Erie Canal. You spend the day drifting past apple orchards, rolling pastures, early 19th-century houses, churches and schools, their yards

neatly landscaped. After dinner in the evening, you dock at Newark (known for its roses) or Brockport, where you can stay at either a Holiday Inn or a Sheraton. The \$410 per person fare (double occupancy) includes lodging and all meals. (Mid-Lakes Navigation Company Ltd., PO Box 61, 11 Jordan St., Skaneateles, NY 13152; 800-255-3709)

### A Window Into Central Florida's Little-known Past

Twenty-five miles from Disneyworld and Epcot Center lies a Florida that still reflects the era—only a century ago—when the state had few roads and most travel was by boat. Even in the early 1900s, paddlewheelers churned along the St. Johns River, passing mangroves and cypresses still favored today by alligators and nesting ospreys.

Most of the year, the *Grand Romance*, a replica of one of these sidewheeler vessels,

## UPSTATE NEW YORK STILL HAS 524 MILES OF BARGE CANALS

does short jaunts out of Sanford. On the first weekend of the month from November to April, the *Grand Romance* hosts four-day cruises to Jacksonville and back, designed to evoke Florida's river-faring past. Along the way, passengers visit the Bronson-Mulholland House, a steamboat-era mansion that highlights 19th-century life along the St. Johns, and spend the night in Palatka, a once-thriving steamboat landing. The *Grand Romance* entertains its passengers with everything from live music and board games to handwriting analysis, but you may prefer to spend your time topside with an eye out for exotic birds and manatees.

Set aside a few hours to explore Sanford, an important riverboat town in the late 1800s. The historic district is full of Carpenter-Gothic houses and Victorian commercial buildings, each with its own explanatory plaque. The Chamber of Commerce hands out maps for walking tours.

The four-day *Grand Romance* excursion costs \$495 per person, double occupancy, including meals and gratuities. (*Grand Romance*, 433 North Palmetto Ave., Sanford, FL 32771; 800-225-7999)

### Plantation Country via Paddlewheeler

Owned by a company that is 100 years old this year, the refurbished *Delta Queen* started out in 1926 on California's Sacramento River. Now listed on the National Register of Historic Places, it conducts 3- to 12-night cruises on the Mississippi and Ohio rivers.

The New Orleans-based *Delta Queen* and her sister ship the 14-year-old *Mississippi Queen* are famous for their March Spring Pilgrimage—waterborne tours of exquisitely

furnished antebellum homes and glorious gardens along the lower Mississippi from Natchez, Miss., to St. Francisville, La.

Just as charming are the November and December cruises which disembark at the same mansions decked out in their holiday finery. These houses host the steamboat groups with carols and tales of plantation Thanksgiving and Christmas customs. The cruise company even arranges for enormous bonfires to blaze along the river bank—a Delta tradition meant to light Saint Nicholas's way through the dark night.

At the beginning of the cruise you might dock at Nottoway, a plantation house so lavish that it inspired the surrounding town to adapt the name White Castle, and in St. Francisville you might tour Rosedown, built in the 1830s amid splendid grounds. Churning upriver to Natchez, you disembark to tour three antebellum mansions including either Stanton Hall with its stately Corinthian columns or Longwood, laid out in an octagon beneath an onion-shaped dome.

Depending on cabin size the three-night itinerary costs \$445 to \$1,200 per person; the seven-night itinerary, \$995 to \$2,800, including all meals. Rates are for double occupancy. (The Delta Queen Steamboat Co., Home Port Office, Robin St. Wharf, New Orleans, LA 70130-1890; 800-543-1949)

### The Pacific Northwest's Glorious Scenery

The banks of the Columbia River are lined with historical sites, from Astoria, Oregon, where Lewis and Clark spent the winter of 1805-06 and John Jacob Astor established a fur-trading post in 1811, to ancient Indian pictographs upriver. The scenery is a sampler of the West's most glorious—the rocky coast and verdant forests at the mouth, the snow-tipped Cascades, the falls of the Columbia River Gorge, and the mauve- and orange-tinged canyons.

Although the two ships *M/V Sea Lion* and *M/V Sea Bird* spend winters on whale watches off Baja California and summers cruising among the islands and glacial bays of southeastern Alaska, during October and again from mid-April to mid-May they conduct highly informative eight-day cruises from the mouth of the Columbia to Hell's Canyon, the country's deepest gorge, on the Snake River. Passengers sleep aboard in 38 comfortable cabins, all but five with full-view windows. Naturalists and historians explain significant sights as you cruise.

You will pass such architectural classics as the Mediterranean-revival Columbia Gorge Hotel and go ashore to explore the Columbia Crest Winery. Each day will feature at least one excursion of aesthetic, scenic or historic interest—a Hood River pear orchard; the restored Victorian cottages of Astoria; Maryhill, an art museum perched on a cliff above the river; or the locks at

*(Continued on page 151)*



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Featured above: Wedgwood's "Strawberry & Vine" dinnerware. Send \$1.00 for dinnerware brochure to: Wedgwood, 41 Madison Ave., N.Y., N.Y. 10010.

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# 30 QUICK-CHANGE IDEAS



When perfectly nice rooms begin to look tired, it is time for an infusion of charm. Chances are you don't need a major overhaul—the right touches will do. A painted border to wake up plain walls. A tile “rug” to make a summer house memorable. An old collection in a fresh arrangement. Just turn the pages to find the ideas that can make all the difference.

**1** On a porch or in a garden house let yourself go eclectically romantic—an outdoor space is ideal for such extravagance. Barbara Ostrom did just that in the gazebo she decorated at the 1989 Rogers Memorial Library Designer Showhouse in Southampton, N.Y., but in her own carefully thought-out way.

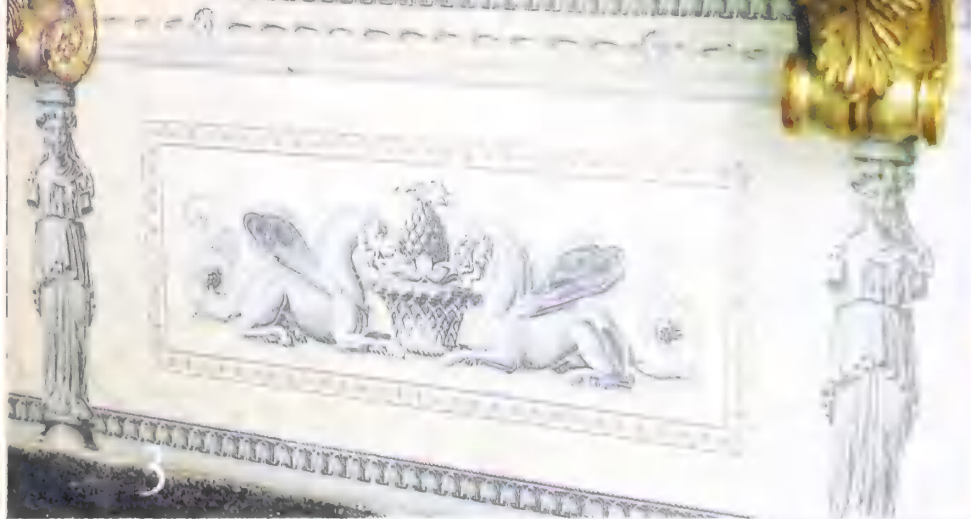
■ Italian floor tiles with an arabesque motif become a “rug.”

■ Six different blue-and-white wallpapers from Brunschwig & Fils make a faux Moorish wall.

■ New wicker seating—it reminds Ostrom of Anglo-Indian furnishings dating from the raj period—reflects a look she sees as flourishing in the near future. ►

JEFF McNAMARA





ALL PHOTOS, JEFF McNAMARA

30 QUICK-CHANGE IDEAS

# WALLPAPER

Instant decoration is easy with wallpaper and a good pair of scissors

**2** Create the illusion of architecture by using decoupage. Decorators Donna Lang and Lucretia Robertson incorporated elements like elaborate borders and faux marble grounds from 14 different wallpapers in a show house room. The decoupage table resembles *pietra dura* and is easily reproduced: Cover a plywood top with Dutch leaf, apply cut-out textured wallpaper pieces, finish with polyurethane.

**3** Break up a wall with a dramatic dado; custom fit (unlike wallpaper borders with standard repeats) to the length of your room. To eliminate curling at the border's edges, apply hand-cut overlays (such as these griffons and caryatids) to the ground paper with heavy-duty adhesive.

**4** Add glamour with shiny accents such as the silver-colored decoupage folding screen, bronze torchere, gilded chairs.

**5** Soften venetian blinds and architectural borders with diaphanous curtains of cotton netting. Use rosettes instead of rods to achieve a more voluptuous drape. ▶



FOR MORE DETAILS, SEE PRODUCT INFORMATION









6



9



10



7



11



8



12

PHOTO 6, JEFF McNAMARA, PHOTOS 7, 8, 9, 10, WALTER SMALLING, PHOTO 11, KARI HAAVISTO, PHOTO 12, EDGAR DE EVIA, PHOTO 13, ALISE O'BRIEN





## 30 QUICK-CHANGE IDEAS FABRIC

**6** Cover tired upholstery with fresh white piqué, but if the chair has a beautiful frame keep the slipcover minimal. Noel Jeffrey gave this seat cover a flirtatious scalloped skirt.

**7** Punch up a pink room with a moonstruck tableskirt in black. "It keeps the room from being too sweet," says designer Jean Woodman. Copper stars echo the celestial motif.

**8** Start with a neutral room and you can change the mood in no time. Marilyn Poling designed a removable chintz window valance and a tied-on slipcover for the French chair. "When I want the room to look clean and contemporary I take down the valance, remove the slipcover and change the pillow covers."

**9** Give a draped table Edwardian opulence with an overskirt in a pinwheel design. Steven Richards explains how to do it: "For a 48-inch table make a top cloth 60 inches square. Start with four 30-inch squares of cotton moiré, two in each color. Cut each square on the diagonal, alternate colors, stitch."

Scalloped, tasseled or swagged—  
fabric packs a visual punch

**10** Carry through the theme of opulence with exquisite finishing details: Welt the edges of the overskirt, then punctuate each corner with a tassel and three loops of silk cord.

**11** Frame a window and beautiful view with lacy curtains that create a focal point. Designer Betsy Wilson, who found such a solution for a small room with only one window, used inexpensive cut-work tablecloths to make the curtains.

**12** Buy an extra towel when outfitting your bath, have it monogrammed, and use it to upholster the cushion of a bathroom chair. Welting was made from a striped towel. Benn Theodore had stripes painted on the wall. "I like the slightly irregular look better than wallpaper."

**13** Dress up a greenhouse for a dinner party by sewing simple covers for rented chairs and plywood tables. The gala mood in Maryan Krey's greenhouse comes from rich colors in waffle piqué. Ribbons edge chair covers and cloths. ►





14



15



16

30 QUICK-CHANGE IDEAS The power of paper—whether patterned borders or old prints—can substitute for architectural detail

# PRINTS & BORDERS

**14** Juxtapose crisp checks and stripes in a child's room. It is easy to cut striped wallpaper crosswise into strips and then to reassemble them into a checkerboard. Favorite bedtime-story characters are framed above the bed.

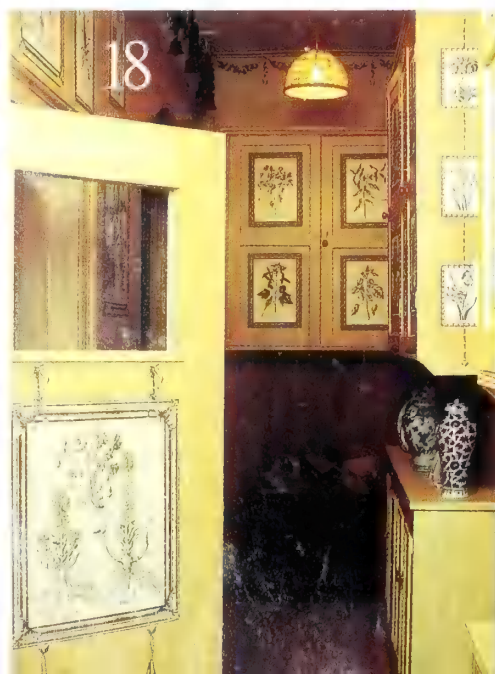
**15** Guarantee sweet dreams with an easy-to-make heart-motif bed. Trace heart, then using a saber saw cut the shape out of the headboard of an unfinished pine bed.

**16** Make an important element of the window frame with an improvised checkerboard, then use the sill as a shelf for pictures representing one of the room's themes: hearts.

**17** Set off a doorway, chair rail or cornice line with a decorative wallpaper border. This lavender stylized-leaf example frames a hallway door and draws the eye to the botanical prints hanging on the wall.



17



18



18





20



**18** Step into the past with an arrangement of old prints that offers graphic appeal and the richness of tradition. The pantry is papered with 18th-century engravings mounted on canvas and glued to wall and doors as they would have been 200 years ago.

**19** Accentuate a high-pitched ceiling with the surprise of a wallpaper border. Created under the eaves of her garage, designer Suzy Grote's office is cozy and warm, a result of the low walls and rising gable—and her decorating skill. Grote emphasized the geometry of the garret with a blue-and-white flower pattern against the rosy terra-cotta color of glazed walls.

**20** Don't stop at walls when papering a room—the choice of surfaces to cover is virtually unlimited. One inspired idea: A screen papered in a neoclassical Wedgwood blue design creates drama in a once bare corner and provides the illusion of height. The white upholstered gilt armchair and wonderfully patinaed side table play up the wallpaper colors. Antique dessert plates on the wall and fresh-cut blossoms are warm notes. ►





ALISE O'B

21

## 30 QUICK-CHANGE IDEAS

Any collection displayed in abundance has a dramatic impact. More is definitely better

# COLLECTIONS

**21** "Be a stickler for symmetry." Carolyn Hager advises about hanging a collection like these Blue Willow plates and platters in her kitchen. "I start in the middle and branch out, always being careful to balance each side," says the designer who 20 years ago received a few pieces from her grandmother. She hung them above the window in her St. Louis, Mo.,

kitchen and liked the effect so much she has been collecting ever since. Hager, who punctuated her Blue Willow with her husband's hunting trophies, always fills a wall or space before beginning another. "Never hang a few pieces here, a few there," she says. "They just end up by looking ditzy." When Hager doesn't need the greenhouse window for plants, she fills it with more Blue Willow.









While the wood furniture gives your rooms structure and classic lines, Bernhardt upholstery is the softening agent that takes out the starch and leaves only inviting comfort. Sprawling sectionals dressed in natural fiber fabrics, multi-pillow designs strewn with flower gardens and stand-up stripe combinations styled with high backs and bun feet will brighten any room in your home.

The sofas and chairs featured on these pages provide a mere sampling of the myriad design possibilities available to you. You're not limited to the styles and fabrics your Bernhardt dealer has in stock either. The Bernhardt upholstery program allows you to custom order your seating, made to your own specifications in any Bernhardt style and fabric.

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To get you started, Bernhardt has listed some of its Galleries and authorized dealers on the next page. Accompanying each entry is the local telephone number you may call for information. Or, call Bernhardt's toll free number, 1-800-345-9875, for information on the location of your nearest Bernhardt showroom. Nothing could be simpler. So what's holding you back? Begin creating your own style with the help of your Bernhardt resource.



B E R N H A R D T





22



23

**22** Try arranging objects in a triangular shape rather than in an oval or rectangular one, as Howard Christian did when he combined two collections—creamware plates and antique mirrors. (The pieces go together beautifully because each is a variation on a circular theme.) A triangle can be stretched wide to

fit a long, low wall as it does here, or pulled upward for a high wall. Lacking one knock out object large enough to serve as a centerpiece, Christian created it with three octagonal plates, a miniature portrait and a mirrored sconce. He painted the wall charcoal gray as a rich foil for the creamware plates and for the shiny black frames. Note that the

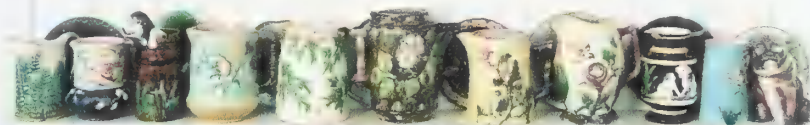
tiny miniature is crowned with a large bow so that it can hold its own with the larger spherical shapes. Bedding ensemble by Esprit for WestPoint Pepperell.

**23** Fill out a wall display with an object unrelated to the rest of the pieces, but remember that the entire display must have a unifying theme. Here it is color. A framed coat-of-arms taken from an 18th-century book was matted in blue to serve as a focal point for a group of blue-and-white serving platters and jars. Mounting the jars on brackets adds dimension to an otherwise flat composition.

**24** Paint a wall clear yellow as a dramatic background for a display of majolica. It echoes the yellow of the leaf plates and pitchers and creates a striking background for the green and turquoise plates on the top two shelves. This display illustrates the concept that a collection has more impact when pieces of one color are grouped together. A thin strip of molding was nailed to the top of the mantelpiece to keep plates from sliding off. ►

24

Photographs 23 and 24 by John Hall from *Antiques at Home*, by Barbara Milo Ohrbach. Reprinted by permission of Clarkson N. Potter, Inc.  
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by Barbara Milo Ohrbach







25



26



27



28



29

**25** Paint stars—or anything else that catches your fancy—on floors that have a case of the blahs. Decorator Jean Woodman clustered gold hand-sketched stars on wood floors washed with color and sealed with several coats of polyurethane. “I wanted them to look as though they just fell out of the sky, or at least off the bedskirt,” she says. The results are out of this world.

**26** Nothing is as boring as a fireplace left empty when winter is over. Brighten your chimneypiece with a scenic or floral fireboard specially designed to coordinate with a room’s decoration, such as this one designed by Beverly Spear for the sitting room of a gardener and nature lover. Why not commission a view of your house, perhaps in folk-art style?





## 30 QUICK-CHANGE IDEAS PAINT

Whether it's color, scenery or whimsy you're after, decorative painting can be the magic that transforms your room

**27** Open your house to the outdoors with a trompe l'oeil remodeling job. For this bedroom window, artist Jean Pearson chose a garden view (a seascape or mountain range would work just as well). Ordinary windows get a lift with painted shutters and a fan light revealing branches painted to resemble those of the real tree growing outside.

**28** Paint a mural against one wall, then decorate to make the room's furnishings part of the scene. In this girl's bedroom, the spirit of the mural's white picket fence is captured in the eyelet curtains, bedskirt and the bold plaid quilt. The ceiling is another surface ripe for painted embellishment.

**29** Don't hang pictures on a narrow section of wall behind a door. Add personality to this often forgotten space as Jean Pearson did, with a fool-the-eye niche, a pitcher of flowers and a cat fancying a butterfly. These are delightful surprises that will never be knocked down.

**30** Revamp furniture to work for your rooms with paint and a little ingenuity. To create a much-needed focal point in a cramped pantry, designer Marian Nisbet removed the doors of a large cabinet and painted it to look like a worn antique hutch. Now it displays a collection of ceramics while lending an aura of authenticity to the room. ■



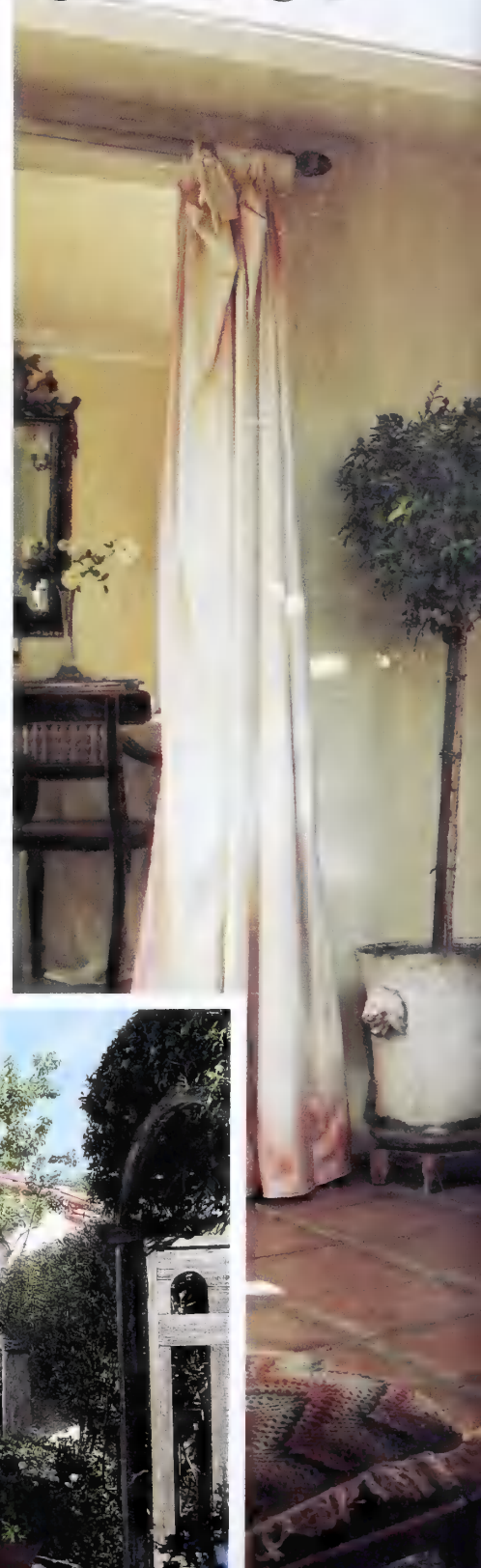
Gardening is one of the many passions of G. R. Durenberger (below). Below right: A jasmine-covered arbor connects the parking court to the front gate.

# WORLDLY WIZARDRY

A California antiques dealer casts a spell on his suburban cottage, turning it into a romantic little villa

**G**R. Durenberger ("Gep" to all his friends) is a self-proclaimed scavenger. In his modest way, he follows in the tradition of fellow Californian William Randolph Hearst, who, in the 1920s, filled his San Simeon estate with antique building parts from abroad. As Hearst did in his castle, Gep Durenberger has done in his cottage, filling it with "pieces of Europe." Says Durenberger, "When I see something I like, I instantly begin thinking of how I can haul it back home and put it to use." His household loot from buying forays (Durenberger runs an antiques shop in San Juan Capistrano, Calif., in addition to heading the Decorative Arts Study Center there) includes English stone pilasters, cottage windows and church doors and French tiles—all integrated into his Mediterranean-style house. ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION







A recently enclosed atrium, the hall is decorated in the casual manner of an open-air pavilion. A Louis XVI bench anchors a wood carving mounted on the wall and coated with plaster for a sculptural effect. Hand-painted portières echo the pink tones on pillows made with antique remnants. Beneath the skylight an 18th-century French candelabrum stands on a Gothic Revival table.





The rich yet simple living room, a typical expression of the Gep Durenberger decorating style, has a muted, warm palette: shrimp-pink silk on a provincial French Regency armchair, needlepoint on two chairs and a Charles II bench. Durenberger also savors "the resonance of the past" in his fine antiques and occasional "battered beauties." Below: The coverlet and skirt on Durenberger's bed are in a Brunschwig & Fils chintz, "Folie Gep," named for him.

Dark elements—a baroque mirror, black-framed pictures, Indian William IV-style chairs—bring a formality to the dining room (opposite). The tablecloth is an antique linen sheet. Below: Arts-and-Crafts iron sconces illuminate a collection of 19th-century tiles—"the kind you find in every French country kitchen"—used as a backsplash in a pantry. Leaded oak-framed windows are late 17th century, Durenberger's favorite period. ▶

FOR MORE DETAILS, SEE PRODUCT INFORMATION









## Gep Durenberger's lush garden rooms are as intimate and informal as his interior spaces

**G**ep Durenberger has been making steady subtle alterations in his 1928 cottage over the past 20 years. He is as fascinated by surface effects as any painter. Inspired by medieval European buildings, Durenberger had the living-room walls plastered to include bits of hacked straw; their rough unpainted finish balances the luster of the connecting rooms' glazed walls and ceilings. To enhance the small dining room, he commissioned a local artist to marbleize the dark hardwood floor, which was later sanded for the desired worn patina—"soft and floating." The same floor in the living room was lightly painted to suggest parquet. Says Durenberger: "I like trompe l'oeil to be tongue in cheek, not dreadfully serious and realistic."

The ultimate expression of Durenberger's imagination and whimsy is the neo-Palladian structure (see overleaf) that he concocted as a guesthouse on a corner of his half-acre property. "It's my very own Gothick folly," he says, referring to the English 18th-century revival style. His opportune discovery of four clerestory windows sporting the telltale Gothic arch sealed the nascent building's stylistic fate. Linking the two dwellings is Durenberger's luxuriant garden where each outdoor room is as novel and comfortable as those he has created indoors. ▶

Writer GLENN HARRELL

Photographer JOHN VAUGHAN

**Unexpected nooks like this secluded terrace (right) give the enclave the appeal of a much larger country property. Durenberger grouped rustic furniture, a birdcage, potted geraniums and a 2nd-century Roman trough for an intimate outdoor room. Below: Profuse plantings and a pool are situated right outside the bedroom's Gothic-style church doors.**














“You can usually tell a new house by its millwork. Nothing creates the appearance of authenticity like antique windows and doors”



Durenberger designed an English Gothick-style folly with traditional elements: pointed-arch clerestory windows, slender 19th-century pilasters, faux marble walls, a Louis XVI mantel. Characteristically, he kept the decoration lean but refined with Gothick country chairs and natural linen fabric. A friend painted the trumeau of ■ Louis XVI mirror with a bird's-eye view of the Durenberger property. Left: A view of the folly reveals Durenberger's skill in uniting architecture and landscape. ■



Priceless Early American houses threatened with demolition are being moved to a Connecticut site for centuries more in the sun



Bill Oberg (above, at left) and Skip Broom look over plans to restore a 1788 house they spirited away from Tiverton, R.I., just as a bulldozer was moving in. Specialists in antique house preservation, the partners are sitting on one of the stone walls they added to their 35-acre site in Lyme, Conn. Top: This nine-room federal house from Mendon, Mass., was built circa 1800 by a Colonel Flynn. Oberg and Broom were attracted by its richness of detail. Opposite: The magnificent front door of the Flynn house features Adam-style urns, a webbed fan light. All the original glass survived the move.

Photographer ROBERT BENSON



# OLD HOUSE HEROICS

By JANE GENIESSE

**W**hat many of us yearn to do, they have done—and intend to keep on doing.

When most of us see the bulldozer closing in on a once-splendid old house whose former glory has been dimmed by neglect, we find it painful to watch. It is difficult to witness the burial of our architectural past—the loss of a lovingly wrought mantel or fluted pilasters or the hand-rolled glass of a demi-lune window. To see proud craftsmanship gone to dust diminishes us.

But H.P. "Skip" Broom and William L. Oberg of Sterling City Properties in Lyme, Conn.—members of a small, scattered band of dedicated hands-on preservationists—are doing something about it. "There are more antique houses being destroyed than you can imagine. We've discovered there really is a network of people interested in the preservation of old houses. In fact, I just got a letter from a woman in Pennsylvania who has an old farm house she wants to sell," said Skip Broom, whose 17-year-old construction company, H.P. Broom-Housewright, is one of the best-known and respected in this

pleasant coastal community. Long before he got together with Bill Oberg, he employed some 35 artisans, restoring old houses for year-rounders and wealthy weekenders.

Five years ago Broom was introduced to Oberg, a young Wall Street entrepreneur who was looking for property and was attracted to Lyme's wooded landscapes and 18th-century architecture, which seemed to him the very essence of a New England picture-postcard town. "I had always loved old houses and always wanted to save them," recalled Oberg. "I grew up in a little Massachusetts town that had a lot of old gems—but it was destroyed by developers. When I was working in New York I realized that if I was ever going to do something about this dream, I had better do it now."

Oberg was shown a property owned in part by Broom. By the time the two men had talked and Oberg had seen Broom's own 18th-century house (which once belonged to the classical scholar Edith Hamilton), they realized they were on the same course and might as well go it together.

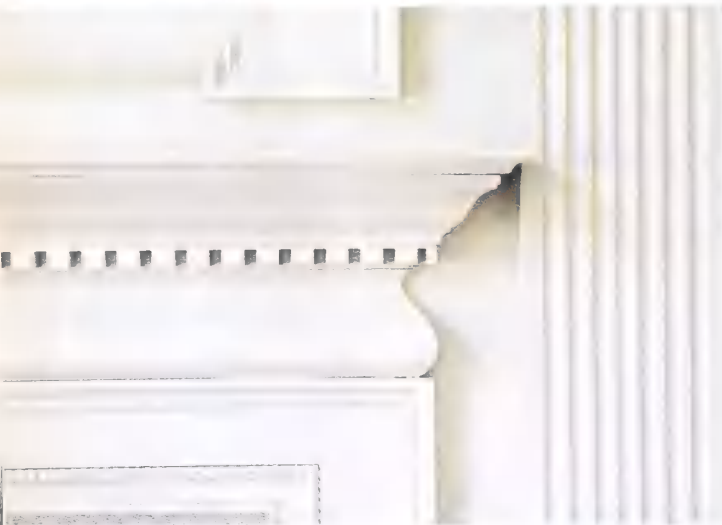
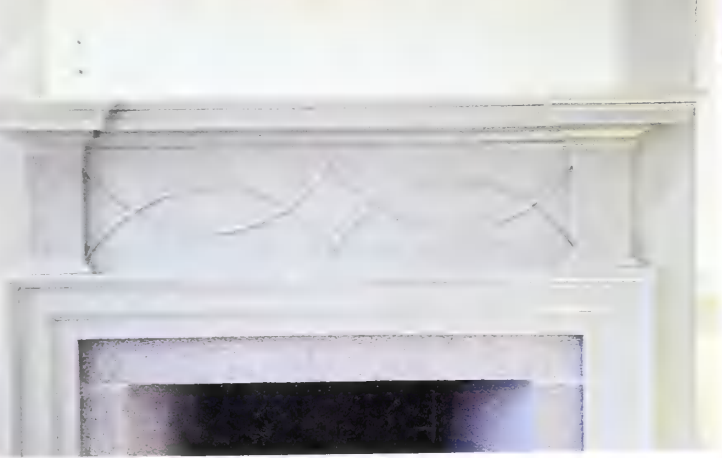
In the space of a year the two were able to put together a prime 35-acre lot with a brook running through it, Nehantic State Forest

(Continued on page 70)













“It’s a fussy business to take apart an old house so it doesn’t collapse into a heap of sticks”

Although Skip Broom and Bill Oberg have added modern kitchens, bathrooms and conveniences to their rescued houses, it is the fine old details and some fine new ones that give them the most pride.

Opposite left: Each of the four mantelpieces from the Colonel John Flynn house has a granite facing and hearth. The top mantelpiece is original to the house, and the bottom three were copied by master carpenter Bill Lawlor from an 18th-century woodworking pattern book.

Opposite right: Many layers of paint obscured the intricate design of this original parlor mantel and it had to be painstakingly stripped by hand.

Above: Federal dignity is expressed in the keystones above these windows and the rusticated quoins. The graduated clapboard is true to the period, but is not original wood. Bill had the urn finials for the fence copied five times before he was satisfied that they were slim enough to meet the standards of the great neoclassical architect Robert Adam.

Left: A view from the kitchen–family room to the front door shows glowing pine floors that are original to the Colonel Flynn house. The partners had wrought-iron box locks, perfectly suited to Georgian style, copied for use throughout the house.

The restoration company in charge of this endeavor is Sterling City Properties, 162 Ferry Road, Hadlyme, Conn. 06430; 203-526-9836. The actual work of taking the houses apart and putting them back together is carried out by H.P. Broom–Housewright, same address; 203-526-9836. ►



“We want you not to know where the old leaves off and the new begins”



**Top right:** The 12-room Captain Billings house has an unusual gambrel saltbox roof and five original fireplaces. **Top left:** Lock was copied from Skip Broom's own 18th-century house. **Above:** The modern Billings kitchen under original chestnut beams. **Left:** New staircase has old chestnut treads. **Opposite:** 240-year-old paving stones lead to 1792 Loomis house. The big sugar maple is one of many mature trees the partners have planted to create a proper setting.

to look out on and two marinas within walking distance. Then they began the soul-satisfying labor of putting up antique houses rescued from imminent demolition. Their aim was to have a total of 12, each on its own secluded two-and-a-half- or three-acre site. So far they have built three. One was a former tavern built in 1753 and found in Salem, Conn. They call it the “Captain Billings” house after its first owner. Another, from Mendon, Mass., they have named after Colonel John Flynn who built it around 1800. The Loomis house was brought to Lyme from Colchester, Conn. and dates back to 1792. Two more wait in a warehouse for assembling.

“Our workmen,” explained the builder, “take a tremendous interest in the projects. They are full of ideas on ways to restore or enhance the buildings. They even bring their wives out on Saturday to see what has happened during the week.” He added with a laugh that there were some carpenters he employed who “hate working on old houses. They don’t like it because everything is out of square. They have been trained in a sort of traditional carpentry where everything has to be plumb—so an old house frustrates them.”

Each of the three houses, as reassembled, has at least three bedrooms, a large kitchen-family room, a dining room, a library and a living room. Both partners feel strongly that a house must be comfortable, equipped with modern conveniences. In this they might find themselves in conflict with historical purists, but it would be hard to take issue with the sheer comfort of the state-of-the-art kitchens and bathrooms that Oberg and Broom have designed or with such amenities as electronically powered garage doors, ceiling spot lights, walk-in cedar closets, spacious laundry rooms, and alarm systems. At the rear of the house, where it will not disturb the look of the original, may be found an addition such as a porch or French windows to ensure good light.

“We want you not to know where the old leaves off and the new begins,” said Broom. Oberg added: “We make sure that every old beam or wall has been checked and is in good shape. How many owners of old houses can know that?” He pointed out that the windows each include enough antique glass panes to create a charming aged effect, but not enough, as Broom put it, “to get dizzy looking out.” Hardware, if not original, has been carefully reproduced from pieces and traces Skip has found in his own 18th-century house.

*(Continued on page 126)*







# WHERE OPPOSITES

**I** With regal curtains sweeping a polished concrete floor, a carriage house proves that strong differences can be friendly indeed

In composing this seemingly artless interior, Boston-based designer Peter Wheeler shopped forests as well as stores, arranging seed pods and dried vines for delicacy, oil paintings and obelisks for dignity and weight. His canvas was a 1920s carriage house, his challenge a living room that bordered on bland: "sliders" instead of French doors, low ceilings, a plain-Jane hearth. The room needed a sense of ease, Wheeler decided, but it should be brushed with elegance and free from the constraints of period style.

Pleased with the cream-colored walls, Wheeler poured on the spice: copper, gold, teal, red, and the curried tones of old kilims. He sliced up plumbers' copper pipe for curtain rods, then gave the curtains a weighty drape that evoked a manor house. Found objects made unexpected accessories. A necklace of folded paper—\$1 in an Ohio junk shop—became a garland for a parchment lampshade. As for two bone-colored sticks propped against a pillar, "I found those in a beaver pond," Wheeler says. Most furnishings and accessories were chosen at Domain, a Boston-based chain of stores where styles range from hand-crafted to neoclassic, and nearly everything costs less than \$1,000. Result: a room both fresh and accessible. ►



**Left:** Blues, greens and scarred wood unite these disparate objects, including the finials from an old gate. Dorado striped sofa, \$1,395. Black obelisks, \$95 each. Iron lamp, \$124. Kilim pillows, \$75 each. **Right:** The 1930s brass daisies on the center post were rescued from a junk shop; they once tacked curtain pleats in place. Thorez armchair, \$685. Matching Thorez ottoman, \$325. Iron tables with aqua tile tops, \$150 each. Glass-topped iron end table, \$695. Mirror, \$425. Black vase, \$45. Iron candlestick, \$35. All from Domain.





# ATTRACT

GREAT DESIGN  
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"I love objects casually placed. They can be old, expensive, even worthless"

**I**n the shadow of the stairs, the designer wedged a neoclassical whitewashed table and French country chairs. The emphasis on white invites books and food to take center stage. Waiting in the wings are four freestanding hinged shutters, each with three panels that unfold like screens for privacy. "You can play them off the column near the couch," says Wheeler, "and divide the space into separate rooms." At eight feet tall they nearly scrape the ceiling, and in summer they do double duty at the open sliding doors: Adjustable louvers funnel in the breezes but tilt out the harsh sun.

Fanning out into the room, the lowest stairs became gallery space. A rough basket designed to hold hops for beer-making could have clashed with the gold-framed, turn-of-the-century landscapes had Wheeler not handled the art so casually: one painting rests on a step, another hangs at cat's-eye level.



**Above left: A vine twists over an uncurtained window bringing a touch of the garden indoors.**

**Wheeler likes best "nature's muddier colors. I find them soothing, warm, homey." Below left: Table \$1,250. Side chairs, \$295 each. Plaster fruit compote, \$55. Shuttered screen by Pine Crest, \$510 each. Screens painted by Spectrum Painting.**

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“From seed pods  
to sconces  
I look for color  
and shape, not  
pedigree”

Wheeler savors the tension between formal objects and friendly ones, like obelisks planted on an old grain bin, or a basket crouching below an iron-and-glass console. Sharp black lines unify the console tablescape, and everything gets the same easy treatment—the glass top’s edges look broken, not beveled, and somberly framed architectural prints relax their stance when leaned against the wall. “By placing things in contrast to see if they become friendly or antagonistic, you create energy,” Wheeler says. Hence the beribboned Swedish-style mirror warming an unadorned fireplace and Turkish kilim pillows radiating color near the cold-looking (but heated) concrete floor. Because the decorating thrives on differences as much as similarities, nothing is static. “My rooms continue to develop,” Wheeler says. “They’re always in process.” ■

Editor DARA CAPONIGRO

Writer DYLAN LANDIS

Photographer JUDITH WATTS

**Above right: Spectrum Painting created a crisp runner up the concrete steps, then softened it with a border of fluid gold swirls. Perspective was measured where the stairs curve but the painting was freehand. For a punch line Wheeler studded the risers with brass upholstery tacks. Below right: Console table, \$695. Lamp, \$395. Silver clock, \$95.**

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# SMALL WONDERS

Far-out or traditional,  
a small table can add a shot  
of style to any room

**W**ith space at a premium these days, versatile small tables that stand beside a bed or chair and hold a plant or a tea tray are more popular than ever. House Beautiful combed the market to discover bright hues and myriad materials—iron, marble, wood—turning ordinary into extraordinary. Today's diminutive tables include modern-day versions of time-honored classics such as Henredon's candlestand with Renaissance detailing and Baker's George III-style pedestal table—luxurious pieces that can stand in for expensive antiques. On the contemporary front, glass and white gold make interior designer Jay Spectre's automotive-inspired table a conversation piece. An attractive bargain is the streamlined tripod table from New York's Museum of Modern Art Museum Store. ▶

*Editor KATHLEEN MAHONEY  
Photographer JEFF McNAMARA*

Suspended on wall  
pegs is a sandstone-  
finish wood cigarette  
table, \$499, Century.  
Clockwise from rear  
left: mahogany  
torchere (under  
crate), \$940,  
Henredon; George  
III-style round  
parquetry table,  
\$2,549, Baker; Jay  
Spectre's Sidecar  
table with gilded  
base (on  
workbench), \$900,  
Century; iron  
tabouret (on crate),

\$1,015, Ironware  
International;  
octagonal painted  
table by decorator  
Mario Buatta,  
\$1,600, John  
Widdicomb;  
turquoise faux-  
marble table, \$800,  
Coan Woodworks;  
nesting triangular  
tables, 18 to 30  
inches, \$375 to \$475,  
Jeffco; chinoiserie  
tray table, \$879,  
Drexel Heritage.  
Workbench, \$1,075,  
Garrett Wade.




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A photograph of a workshop or craft room with yellow vertical-slatted walls and a blue wooden floor. In the center is a dark-stained wooden table with a white mug on top. To its left is a white-painted wooden table with a drawer. In the foreground, there are two round stools: one with a light-colored wooden top and chrome legs, and another with a dark wicker top and ornate metal legs. A red-handled hammer and other tools are on a workbench behind the white table. A blue window frame is visible in the upper right corner.

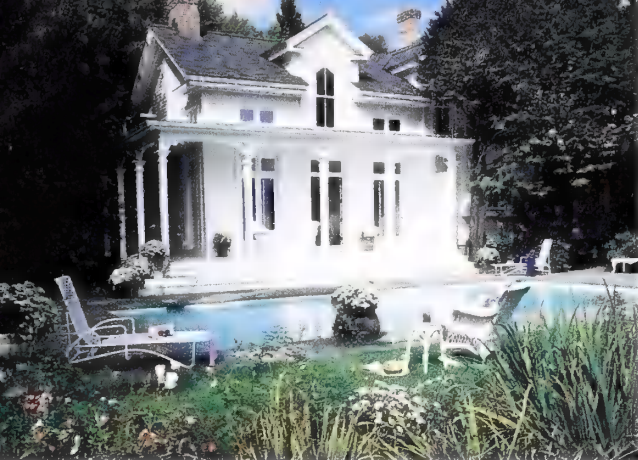
A small table where  
you always needed one—by  
a chair, sofa or tub—is  
a blissful bonus





A brass base in the shape of bird legs and a gilt top distinguish a round table (at center), \$1,170, Modernage. Clockwise from rear left: Shaker-style Hancock-blue end table (on crate), \$319 for kit or \$625 assembled, Bartley Collection; natural wicker table with convenient shelf, \$551, Hickory Chair; oval tilt-top table (on workbench), \$39, The Bombay Co.; a country table with a twisted pedestal, \$340, Lane; under it a burnt umber painted-grain porringer table, \$1,089, Habersham Plantation; oval Tri-form table, \$40, Museum of Modern Art Museum Store; marble-and-brass cigarette table, \$459, Swaim; white Mission-style nightstand, \$425, Taylor Woodcraft. ■





A free-spirited family room comes wrapped in a proper Victorian package

# PAST PERFECTED

**S**ue Naff's children and grandchild call this new family room—kitchen “the laughing room” because they have so much fun here. “The original living and dining rooms in the old house are very formal, very grand—wonderful for holidays,” says Naff, a floral designer who shares the Fairfield County, Conn., house with her husband and teenage sons. “But we needed a place where we could live informally every day.”

Despite its relaxed, contemporary interior the addition looks authentically 19th century on the outside—like a quaint little Victorian building. Naff designed it this way because she knows that the secret of a successful addition is to blend it seamlessly with the original exterior. “Initially we had thought we could have a one-story wing,” she says, “but after making a

few sketches I realized that the drop from the two-story house was too abrupt.”

Naff took all her cues from the old structure. Scale, roofline, window placement and details—porch columns and gingerbread brackets—were all copied from the original. Even the width of the new wing's porch and its overhang and steps were taken from the front porch. “I didn't know when we copied the porch roof that it would be just the right depth to block summer sun but let in winter sun,” says the owner. “The original builders really knew how to keep a house cool in summer and warm in winter.”

The two-story height of the addition turned out to be what Naff needed to give the room its expansive, contemporary feeling. Eyebrow windows just under the roof light the upper spaces—a necessity in a high-ceilinged room. ▶

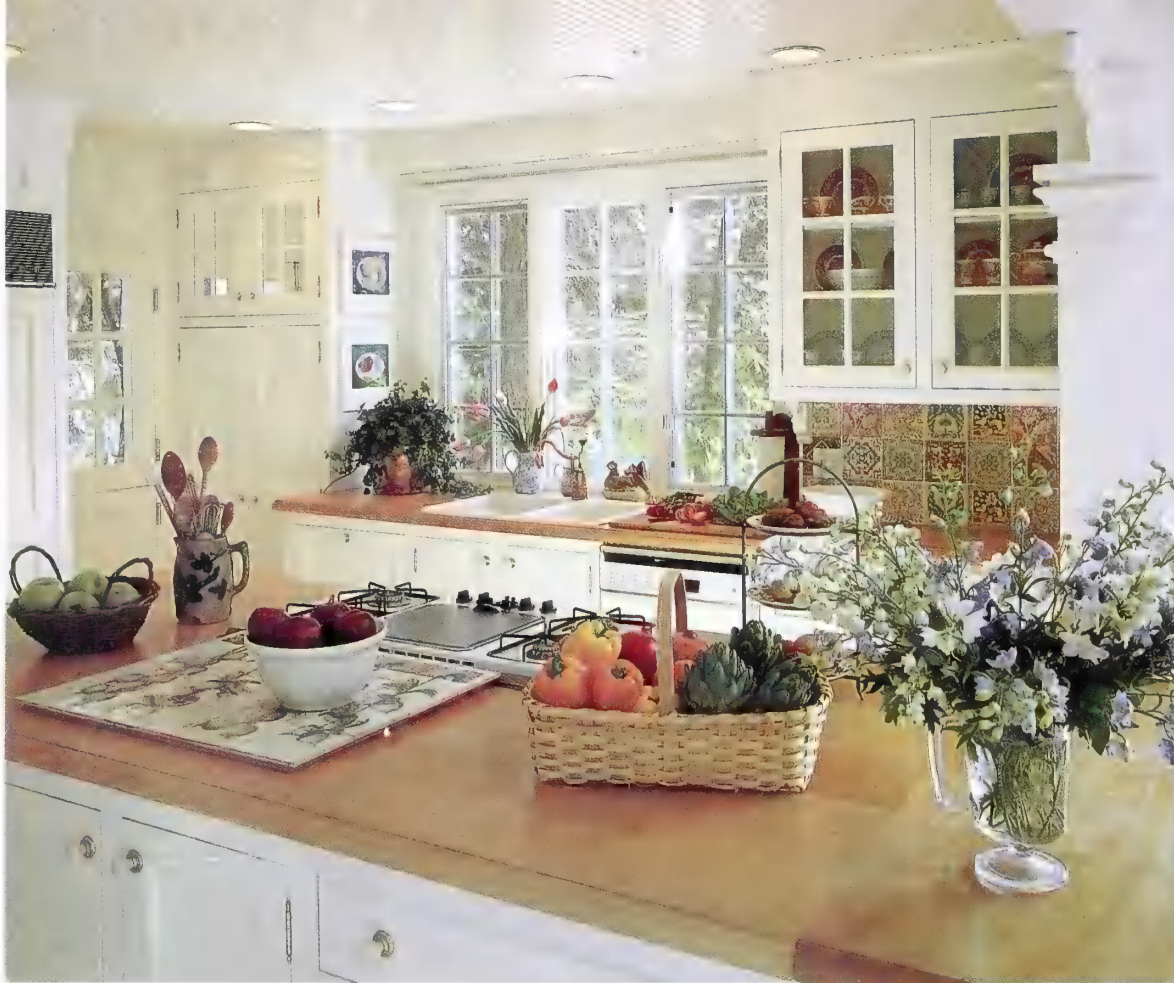
The new addition and pool (above) were designed to complement each other. The wide porch steps, a favorite sitting place, create a little amphitheater for looking over the pool to the garden beyond. Right: Wicker furniture moves outdoors in hot weather. Far right: Naff found the old stone mantel for her new room in a salvage yard and had the chimney built to fit. Antique wicker, The Wicker Garden. Love seat and ottoman, Lee Industries. Painting by Max Coyer, Hal Katzen Gallery. Rug, Schumacher.











“I wanted it to look like a porch we had enclosed”



Although Sue Naff's main purpose in adding a new room was to make it different from the old rooms—"a place where we can feel comfortable in blue jeans"—she still wanted many of the same details. The tongue-and-groove ceiling, brackets under the balcony and a white painted floor were inspired by the front porch of the original house. Naff painted the whole room white "to act as a blank canvas" for any colors she wanted to put in it. "I bring home flowers that are left over from my work, and everything looks good here," she says.

With their recessed paneling, glass doors and bracket feet, the kitchen cabinets fit right in with the old-fashioned mood. Beverly Ellsley redesigned the old kitchen, tucking the work space into a corner and giving it a U-shaped counter. "When a kitchen and family room are combined," says Ellsley, "you must be careful to avoid through traffic in the work zone."

Editors KATIE RIDDER and KATHLEEN MAHONEY  
Writer ELIZABETH H. HUNTER  
Photographer MICHAEL DUNNE

**Above:** Antique tiles make the backsplash. **Opposite:** Sue Naff designed the balcony above the kitchen for her husband's pool table. **Plan:** Shaded portion represents new space. Windows on three sides add to outdoor feeling. **Contractors:** John Desmond Builders, Inc. **Cooktop,** Thermador/Waste King. **Refrigerator,** Sub-Zero.

FOR MORE DETAILS, SEE PRODUCT INFORMATION









# A HARVEST OF FOOD AND BEAUTY

An organic kitchen garden that returns to the earth as much as it takes, that stocks a restaurant's larders, that is a learning ground for us all

**K**erry Marshall and Virginia Mudd, friends and fellow educators, own and operate a large organic kitchen garden in San Ramon, about 45 minutes by car from San Francisco. Connected with the garden is their not-for-profit Crow Canyon Institute where classes in environmentally sound gardening are held. The garden also provides fresh food for the thriving Mudd's Restaurant at the edge of the fields.

Marshall and Mudd are native Californians who became concerned with the environment in the 60s, so this earth-restoring endeavor seems a natural step for them, along with their eagerness to share the expertise. All of us can harvest some of the good sense they have sowed. They feel the foundation of organic gardening is a soil enrichment technique called *double digging* (see box overleaf). Marshall and Mudd plant not in conventional rows but in beds 4 to 5 feet wide (reachable from both sides) and from 8 to 20 feet long. Crops are rotated frequently, and at each planting the area is top-dressed with an inch of organic material: well-rotted horse or cow manure, leaf or vegetable compost. This layer not only supplies fertilizer but also helps hold moisture in an arid zone. To prevent poisoning the earth, no chemical fertilizers or pesticides are used. ►

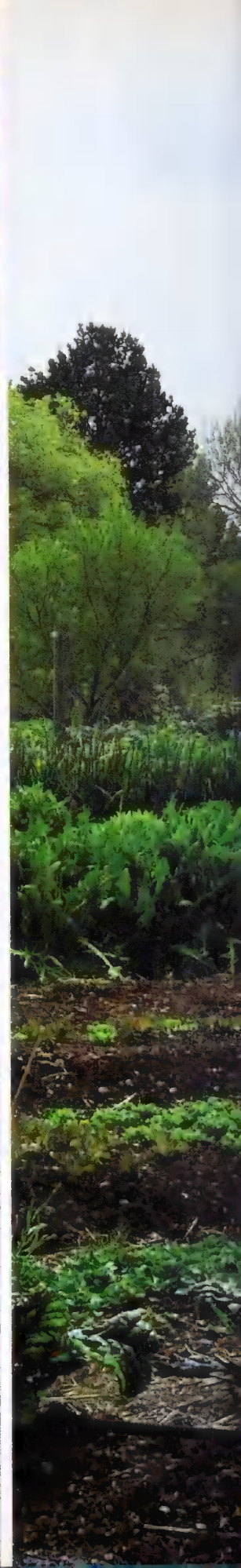
**On one and a half acres the Marshall-Mudd garden produces between 25 and 65 percent of their restaurant's needs, depending on the season. This bounty graces their table with salads such as smoked chicken with fresh baby vegetables, and grilled onion (opposite). Plantings are planned for the refined eye as well as the refined palate. The entry garden (right) features ornamental edible plants such as the Rainbow Swiss Chard; the food garden includes flowers like the wallflower (above).**











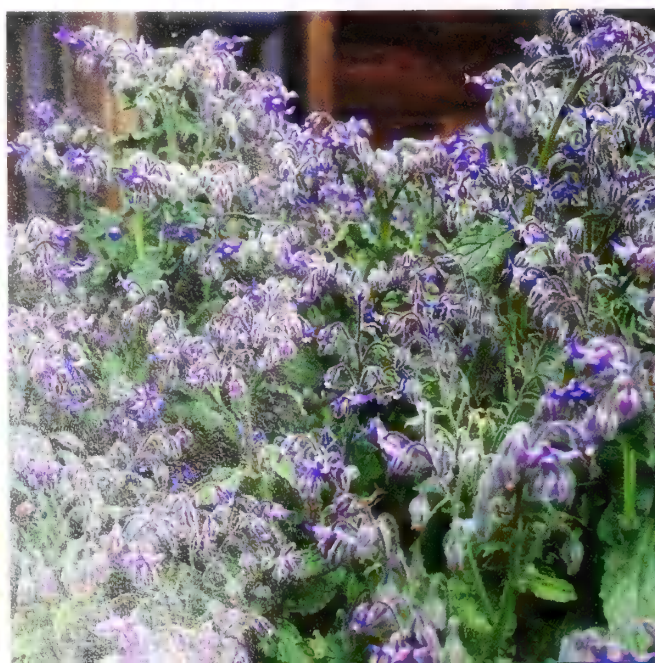
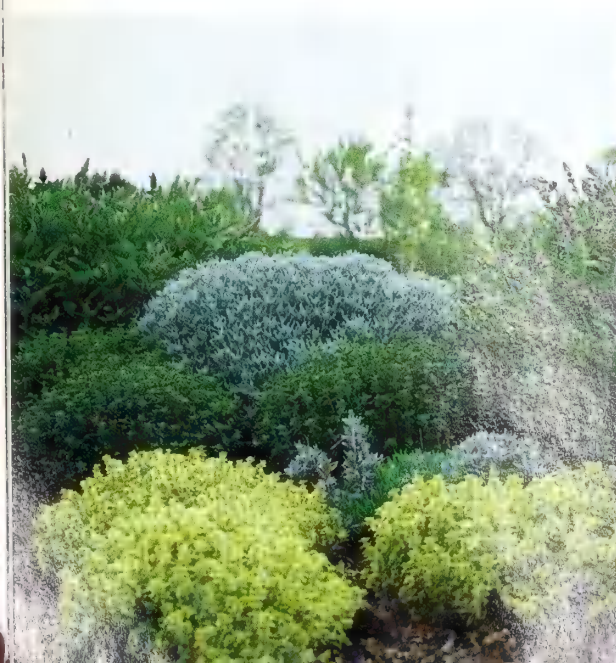
**A**mong the benefits of Marshall and Mudd's conscientious cultivation: the knowledge that the earth is being nourished instead of being depleted, and the vividly obvious fact that organic food gardens can be truly bountiful. The partners plan the beds as painters would. "Greens" with colorful foliage are planted in rows of blue green, purple and chartreuse, with spinach, kale, red and curly-leafed lettuce playing color roles before being eaten. Of the occasional ant that may turn up in a water glass Marshall says, "If we are to work with nature instead of against it, that is the risk we have to take." ■ *Writer and Photographer KEN DRUSE*

**Russian kale and California poppies (above left and right) are part of the grand design. Herbs like golden thyme, silver santolina and sage (below left) have pungent oils that help repel insects and predators, and most of them, such as borage (below right), have a flowering season. Opposite: Constantly enriched beds have risen to become hillocks.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION

#### DOUBLE-DIGGING TECHNIQUE

- *Mark your bed with stakes and string. Equip yourself with a spade, digging fork and wheelbarrow. Have on hand organic material—compost, rotted manure or leaf mold.*
- *Starting at an edge, dig a trench 18 inches wide and one spade deep and set this topsoil aside in wheelbarrow. Next, loosen spade-deep subsoil layer and mix in three inches of organic material.*
- *Make a second spade-deep trench adjacent to the first. Put this topsoil mixed with one-third volume of organic material into first trench.*
- *Continue across the bed, using reserved, enriched topsoil last.*
- *Note: In California, spring is the season to double dig. In colder climates, late fall is the best time.*





Country flowers, picture-pretty kale and  
lettuces—these furnish the foreground views  
against the distant Las Trampas hills





# ENTERTAINING PLUS

## DIMINUTIVE DESSERTS SATISFY A SWEET TOOTH WITHOUT GUILT



**J**acques Torres (above), pastry chef of Manhattan's famed Le Cirque restaurant, loves to make small desserts. What better way to allow a customer to taste not one but three of the mouth-watering sweets he conjures up daily from his tiny pastry kitchen?

At dessert time the best things come in small packages at Le Cirque. Two tiny taste sensations cost the calorie price of one (above). For a contrast of flavor: chocolate soup iced with meringue, along with the restaurant's famed Crème Brûlée served in a modest three-bite ramekin. Right: A soufflé served in half a mandarin orange.



### LE CIRQUE CREME BRULEE

- 1 quart heavy cream
- 1 vanilla bean
- 10 tablespoons granulated sugar
- 5 egg yolks
- ½ cup brown sugar

In a two-quart saucepan heat heavy cream with vanilla bean to just before boiling. In a bowl, whisk sugar and egg yolks. Add heavy cream; mix well. Strain. Pour into 2-inch ramekins; cook in *bain-marie* in a 250°F oven for 1 hour or until set. Cool in refrigerator at least 1 hour. Sieve brown sugar; spread over custard. Pass under broiler until sugar is caramelized. Serves 15.



**S**usan Lantzius (above), pastry chef of New York's Italian restaurant Sandomenico, churns out sorbets of seasonal fruits daily. For the calorie- and weight-conscious, a sorbet—an ice of pureed sweetened fruit—is a great dessert all year long. Three miniature scoops (right) are served in a crisp cookie basket and set on a raspberry coulis.



**S**eductive desserts present constant temptations to calorie-conscious diners. But today many restaurants make it easy to finish the meal on a sweet note by serving smaller portions. Select just one practically guilt-free morsel, or even sample a few. At Manhattan's four-star Le Cirque, pastry chef Jacques Torres says he was inspired by the small portions of Japanese cuisine and the popular concept of "menu dégustation," which offers a few bites of a number of dishes. "Low-calorie desserts are ideal to try at home, too," says Susan Lantzius, who dreams up the desserts at Sandomenico. At the restaurant, she prepares her sorbets in a professional ice-cream maker, but at home she uses a blender. She freezes the fruit puree, whips it again in the blender and returns it to the freezer for an hour before serving. ■

Writer JANE ELLIS

Photographer JERRY SIMPSON

### SANDOMENICO LEMON SORBET

- 1½ cups granulated sugar
- 4 cups water
- 1 cup sugar cubes
- 12 lemons

In a two-quart saucepan over low heat make a syrup with granulated sugar and water until sugar is entirely dissolved. Reduce by one third, remove from heat and set aside. Wash lemons and rub with cube sugar until all cubes are thoroughly scented from lemon rinds. Halve and juice lemons. Add sugar cubes and lemon juice to syrup, mixing well. Freeze in ice-cream maker or ice-cube tray. Makes 12 small servings.





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## AMERICAN COOKING NOW



It's not a weight-loss program per se. It is simply a better way to eat that will result in a gradual weight loss. Edward Safdie says of his book *New Spa Food*.  
Left: Spinach pie and whole-grain mustard sauce served with radicchio and watercress salad.

# DELIGHTFUL WEEKEND MENU BASED ON SPA FOOD

Inviting food that is high in flavor, low in calories and a breeze to prepare ►





## WEEKEND MENU

### FRIDAY NIGHT SUPPER

Spinach pie, whole-grain mustard sauce  
Radicchio and watercress salad, herb dressing  
Pineapple-banana sorbet

### SATURDAY BREAKFAST

Fresh-fruited whole-grain toast  
Cottage cheese

### SATURDAY LUNCH

Weiser baked potato with mini salad bar  
Exotic fruit smoothie

### SATURDAY DINNER

Seafood grill, tomato-ginger coulis  
Bulgur, asparagus, snow peas and broccoli  
Norwich Spa carrot cake and whipped cream

### SUNDAY BREAKFAST

Spa mimosa  
Shirred eggs with tarragon and chives  
Whole-wheat English muffins

### SUNDAY LUNCH

U.S.A. navy bean soup  
Lebanese chopped salad  
Fall fruit compote



Top left: Whole-wheat toast, spread with apple butter and topped with fresh fruit, goes well with cottage cheese and a cup of tea or decaffeinated coffee. Far left center: Baked potato circled with a cluster of salads comes with a yogurt sauce. Far left below: Grilled scallops, sole and swordfish flavored with either mustard or soy sauce served with crunchy vegetables. Left: Crisp Boston lettuce and radicchio leaves hold a tangy cucumber and tomato salad with a sprinkling of toasted pita croutons. Above: A brilliant compote of pears, apples and cranberries takes less than 20 minutes to make.





*H*

## Weekend living is easy with hearty, healthful recipes from the Norwich Inn and Spa

Healthy low-calorie food can be delicious and it should be beautiful." This is the philosophy of Edward Safdie, owner of the thriving Norwich Inn in Connecticut. The author of *Spa Food*, a cleansing diet and weight-loss program, Safdie has just published *New Spa Food*—a relaxed, commonsensical approach to enjoying a good life and good food. Low in cholesterol, sodium, saturated fats and, of course, calories, this cuisine is based on fresh fruits, grains and lean meats. The food is both wholesome and, as important, satisfying. "It's the way I think everyone will be eating in the century to come. That old bromide 'You can't be too rich or too thin' no longer holds. Most of us have realized that we don't have to be rail thin to be attractive. It's not only medically unsound to practice relentless self-denial to maintain what may be an unnaturally low weight, it has become socially unacceptable. Today, people no longer want to deny themselves the pleasure of hearty, homey, abundant meals." Safdie tempers this with a word about the need for a sensible

program of exercise. He suggests taking three brisk 45-minute walks per week. Except for high-cholesterol items such as heavy cream or foods that contain additives and preservatives, nothing is excluded from the diet, not even a glass of wine. And because nothing can replace the rich flavor of real butter, he uses a little now and then. "Cutting the fat down to 30 percent of total calories is essential but it doesn't mean you can't have a hint of butter on a piece of pita." He says mashed potatoes are the biggest problem in avoiding butter, and suggests using "just a little bit, then whipping the potatoes with skim milk and seasoning them with lavish sprinkles of your favorite herb to give a sensational taste." Low-fat cottage cheese whirled in the blender makes a good topping for a baked potato, giving, he says, the sensation of sour cream without the calories. Presentation is all important to Safdie. "Use a variety of china patterns, and a standard dish, not an oversized one. A patterned border will enhance the look of the food." Says Safdie, "Forget dieting, but eat my way. It's food for a lifetime." ■

Writer JANE ELLIS



# WINE & GOOD SPIRITS

By ALEXIS BESPALOFF

## WINE AT THE RIGHT PRICE FOR EASY SUMMER DAYS

**T**

he term most often used to describe summer entertaining is *casual*, and that applies to the choice of wines as well as to the foods prepared and the informal way they are served. Summer is not the time to fuss about the best vintages, nuances of flavor or the proper marriage of wine and food.

Fortunately, there are still many enjoyable bottles to be found at \$5 or less and 1.5-liter magnums at under \$10. Some of the recommended wines are available only in bottles, others in both magnums and bottles. The advantage of the magnum is obvious when, for example, a bottle costs \$3.99 and a magnum of the same wine costs \$5.99. But note that often the difference in price is only 10 percent or so and, in any case, a magnum represents thrift only if all the wine is consumed in good condition—within a few days. Remember that you can decant jug wines into 1-liter or 12-ounce soda bottles. Fill the bottle right to the top (it is exposure to air that spoils wine) and tighten the screw top. All inexpensive white wines taste better chilled, and even reds can be cooled. Neutral wines, in particular, are more refreshing if chilled, especially in warm weather; also the cooler a slightly sweetened wine such as Glen Ellen or Carlo Rossi is, the less sweet it will taste.

Most of the inexpensive wines we drink come from California. Many wineries have now moved away from such European place-names as Burgundy and Chablis to such labels



as Premium Red and Proprietor's Reserve. There is a great deal of inexpensive French wine available in magnums, much of it undistinguished. The French whites are often dull and acrid and no bargain. The French reds are lighter-bodied than the California examples, but quite attractive and easy to drink. Inexpensive Italian whites (more interesting than their light reds) used to be dull and oxidized, but with new technology Italy now produces clean, crisp whites that give good value. And there are many attractive \$5 bottles to be found from Spain and Chile.

You may not find complexity at low prices, but you can certainly discover good quaffing wines that will take you through the next few months easily and inexpensively. ■

### RED WINES

- The Monterey Vineyard Classic Red 1987 (California, \$7.49 mag.)
- Glen Ellen Proprietor's Reserve Red (California, \$7.49 mag.)
- Fetzer Premium Red (California, \$9.75 mag.)
- Carlo Rossi Burgundy (California, \$4.25 mag.)
- René Junot (France, \$7 mag.)
- Partager (France, \$7 mag.)
- Valbon (France, \$6 mag.)
- Lauretan 1988, Bordeaux (France, \$4.50)
- Bodegas Montecillo Cumbre Rioja 1986 (Spain, \$5)
- Torres Sangre de Toro 1987 (Spain, \$5)
- Grão Vasco Dão 1985 (Portugal, \$5)
- Concha y Toro Cabernet/Merlot 1986 (Chile, \$6 mag.)

### WHITE WINES

- The Monterey Vineyard Classic White 1988 (California, \$7.49 mag.)
- Parducci Vintage White 1988 (California, \$5)
- Gallo Sauvignon Blanc (California, \$4)
- Sommelière (France, \$6 mag.)
- Principato (Italy, \$5.75 mag.)
- Cavit Chardonnay 1988 (Italy, \$7 mag.)
- Torres Chardonnay 1989 (Chile, \$5)
- Los Vascos Sauvignon Blanc 1989 (Chile, \$5)

Alexis Bespaloff, a New York-based wine writer, recently revised The New Frank Schoonmaker Encyclopedia of Wine.



TOP: JERRY SIMPSON; BOTTOM: LEO PATYMOND





Dolls shown much smaller  
than actual size of 17".



## VINAIGRETTES CAN SAUCE THE MEAT AS WELL AS DRESS THE SALAD

**F**or a fast, fresh, flavorful sauce for entrees such as steak, roast chicken and grilled fish, it's difficult to top the vinaigrette. Here are four terrific variations. —Maria Cianci

### GINGER JUICE VINAIGRETTE

*This pungent sauce is excellent on pork, duck, chicken, turkey cutlets, salmon, tuna and red snapper.*

- 3 tablespoons finely grated fresh, pared ginger
- 1 tablespoon plus 1 teaspoon rice wine vinegar
- 2 teaspoons soy sauce
- $\frac{1}{3}$  cup corn oil
- 2 scallions, thinly sliced
- $\frac{1}{4}$  teaspoon salt

□ Strain ginger to extract  $2\frac{1}{2}$  tablespoons juice. In medium bowl combine ginger juice with vinegar and soy sauce. Whisk in oil, and stir in scallion. Refrigerate at least 1 hour before serving. Season with additional salt, if necessary. Thoroughly stir together ingredients before using. Serve chilled, about 1 tablespoon per serving. Makes  $\frac{2}{3}$  cup.

### TOMATO-BASIL VINAIGRETTE

*This is especially good on grilled or broiled salmon and lamb chops. It makes an unusual topping for baked potatoes.*

- $\frac{1}{4}$  cup finely diced red onion
- 3 tablespoons red wine vinegar
- $\frac{1}{4}$  teaspoon salt
- $\frac{1}{4}$  teaspoon freshly ground black pepper
- $\frac{1}{3}$  cup extra-virgin olive oil
- 1 medium ripe tomato, cut into  $\frac{1}{4}$ -inch dice (about 1 cup)
- 1 tablespoon chopped fresh basil



BRIAN CALLANAN

□ In a medium bowl combine onion, vinegar, salt and pepper. Let stand for 15 minutes. Whisk in olive oil. Stir in tomato and basil. Refrigerate for at least 1 hour. Season with additional salt and pepper, if desired. Thoroughly stir together ingredients before using. Serve at room temperature, 1 to 2 tablespoons per serving. Makes about  $1\frac{1}{3}$  cups.

### HAZELNUT OIL AND OLIVE VINAIGRETTE

*For London broil, boiled beef, poultry or fish such as sole, turbot and tuna.*

- $\frac{1}{2}$  cup finely chopped green olives with pimiento
- $\frac{1}{4}$  cup finely chopped onion
- $\frac{1}{4}$  cup sherry wine vinegar
- $\frac{1}{4}$  teaspoon salt
- $\frac{1}{4}$  teaspoon freshly ground black pepper
- $\frac{1}{2}$  cup hazelnut oil
- 3 tablespoons corn oil
- 1 tablespoon minced flat-leaf parsley

□ In medium bowl combine olives, onion, vinegar, salt and pepper. Let stand 15 minutes. Whisk in hazelnut and corn oils. Stir in parsley. Refrigerate at least 1 hour before serving. Season with additional salt and pepper, if desired. Thoroughly stir ingredients together before serving.

Serve at room temperature, about 2 tablespoons per serving. Makes about  $1\frac{3}{4}$  cups.

### CABERNET VINAIGRETTE

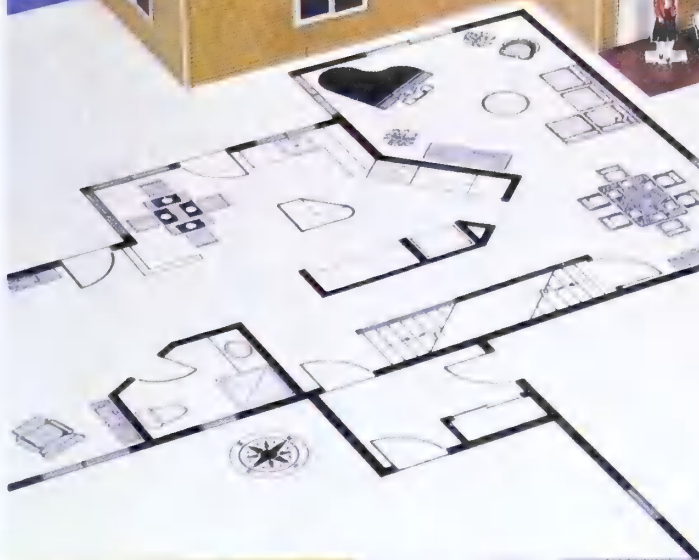
*This sauce was inspired by a conversation with Patricia Windisch, the executive chef at Beringer Vineyards, who sometimes uses a wine reduction instead of vinegar in a salad dressing. It is sensational on steaks, chops and baked potatoes.*

- 2 cups Cabernet Sauvignon
- $\frac{1}{2}$  cup thinly sliced shallots
- 4 parsley stems
- 2 medium garlic cloves, crushed
- 1 small bay leaf
- $\frac{1}{2}$  teaspoon dried thyme
- $1\frac{1}{2}$  teaspoons red wine vinegar (optional)
- $\frac{1}{4}$  teaspoon Worcestershire sauce
- $\frac{1}{4}$  teaspoon salt
- $\frac{1}{4}$  teaspoon freshly ground black pepper
- $\frac{1}{4}$  cup extra-virgin olive oil

□ In medium saucepan combine first six ingredients. Simmer until reduced to 1 cup. Cool to room temperature. Strain into a medium bowl, pressing firmly on solids to extract liquid. Discard solids. Whisk in vinegar, Worcestershire sauce, salt, pepper and oil. Let stand 1 hour. Whisk before using. Serve at room temperature. Makes about  $1\frac{1}{2}$  cups. ■



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## ENTERTAINING PLUS

*Continued from page 88*

### SORBETTO DI FRAGOLA (STRAWBERRY SORBET)

- 1 cup water
- 1½ cups sugar
- 1 pound strawberries
- ½ lemon, juiced

□ In a saucepan bring water to a boil. Add sugar. Cook until dissolved. Let cool. In the meantime wash strawberries in ice-cold water and blend in food processor. Mix resulting puree with strained juice of half a lemon. When sugar syrup has completely cooled, add strawberry puree; mix well and churn mixture in an ice-cream maker.

□ For apricot sorbet, follow the above recipe for strawberry sorbet, substituting apricots for strawberries and eliminating lemon.

### RASPBERRY COULIS

- 3 pints raspberries
- 4 tablespoons sugar

□ In a blender puree raspberries, then pass through a fine strainer. Place puree in pot, add sugar and bring to a boil over low flame (add additional sugar if necessary). Let cool.

### PASTRY CUP

- 3½ ounces flour
- 3½ ounces sugar
- 3½ ounces egg whites
- 7 tablespoons butter

□ In a large bowl mix all ingredients. When mixture is smooth, take tablespoon of mixture and drop onto greased, heated cookie sheet (creating a "pancake"). Bake in a 400°F oven until golden color. (You will need two espresso-sized cups for the next procedure.) Form "pancake" into cup and top with another cup. Remove from mold when pastry cup is dry. Fill with home-made sorbet or ice cream. ■

## SPA FOOD MENU

*Continued from page 93*

### SPINACH PIE WITH WHOLE- GRAIN MUSTARD SAUCE

*Filo, the wonderfully flaky Greek pastry dough that's so difficult to prepare by hand and so convenient to buy in packages, can be relatively low in calories. Instead of brushing each layer with melted butter, we spray the sheets with vegetable cooking spray. Using filo in innovative ways is a Spa specialty, and this virtually fatless rendition of traditional Greek spanakopita is a good example. Makes 4 large pies or 8 smaller ones, serving 2 per person.*

*Filling:*

- 1 pound spinach
- 2 leeks (white part only)
- 2 tablespoons minced shallots
- 1 tablespoon minced garlic
- ¼ cup dry white wine
- 3 medium tomatoes
- 1 cup sliced mushrooms
- ¼ teaspoon grated whole nutmeg
- Freshly ground white pepper
- Vegetable seasoning

*Pastry:*

- 4 sheets filo dough

*Mustard sauce:*

- 1 cup plain low-fat or nonfat yogurt
- 4 teaspoons whole-grain mustard

□ Trim the stalks from spinach, wash the leaves thoroughly, drain and set aside.

□ Trim leeks, wash thoroughly, and slice thin. In a medium saucepan combine leeks, shallots, garlic, and wine and cook over medium heat, stirring occasionally, until vegetables are translucent and wine has evaporated, about 6 minutes. Set aside.

□ Core and chop tomatoes, about 4 cups. Add tomatoes and mushrooms to leek mixture and cook 5 minutes longer. Add spinach and cook, stirring often, until wilted, 2 to 3 minutes. Add nutmeg, pepper and vegetable seasoning to taste. Spread filling on a platter or baking sheet to cool.

□ Place sheets of filo on a work surface, edges lined up, and cover with a damp cloth. Remove 1 sheet of filo and spray lightly with vegetable cooking spray. Divide filling into 8 portions and center 1 portion about 2 inches from the bottom of the filo sheet. Fold up lower left corner of filo over filling, so the bottom of filo aligns with the right edge, forming a triangle over the filling.

□ Fold filling straight along the top of the triangle, so it aligns with left edge of the sheet. Continue folding up and right, up and left, until you reach the end of the sheet of dough. Place packet seam-side down on a prepared baking sheet lined with parchment paper. Make 7 more pies, arrange them on the baking sheet, and spray with vegetable cooking spray. In a preheated 350°F bake pies until they are golden brown, about 20 to 25 minutes. Set aside.

# FRESH. ONCE UPON A TIME.





□ Before serving, make sauce. In a small saucepan whisk together the yogurt and mustard and place over low heat until lukewarm, 2 to 3 minutes. Do not allow sauce to become too hot or yogurt will separate.

□ To serve: Spoon  $\frac{1}{4}$  cup of sauce onto 4 warm plates, place the spinach pies on top of sauce, and serve immediately. Serves 4.

## RADICCHIO AND WATERCRESS SALAD

*Radicchio and watercress are an attractive couple, but any other greens will do. Toss the salad very well to distribute the dressing thoroughly.*

8 large radicchio leaves

2 bunches watercress

$\frac{1}{4}$  cup Fresh Herb Dressing (recipe follows)

□ Tear radicchio into bite-size pieces. Discard thick watercress stems, rinse and pat dry. Place radicchio and watercress in a bowl. Just before serving, toss with dressing. Serves 4.

## FRESH HERB DRESSING

*Fresh herbs can now be found year round. Lemon thyme, basil, chives, and tarragon are teamed with balsamic vinegar and a fine olive oil, but feel free to devise your own blend.*

$\frac{1}{4}$  cup balsamic vinegar

$\frac{1}{2}$  cup extra-virgin olive oil

$1\frac{1}{2}$  cups sparkling mineral water or seltzer

2 garlic cloves gently crushed with the flat of a knife

$\frac{1}{4}$  cup loosely packed fresh lemon thyme leaves

$\frac{1}{4}$  cup loosely packed chopped fresh basil

$\frac{1}{4}$  cup loosely packed snipped fresh chives

$\frac{1}{8}$  cup loosely packed chopped fresh tarragon

Freshly ground white pepper

□ In a blender or food processor, combine vinegar and oil and process until well blended. Pour mixture into a bowl, stir in the mineral water, garlic, lemon thyme, basil, chives, tarragon and a pinch of pepper. Cover with plastic wrap, and store in refrigerator for up to 3 days. Makes  $2\frac{1}{2}$  cups.

## PINEAPPLE-BANANA SORBET

*A little bit of tropical paradise. Perfectly ripe pineapple needs no added sugar, just a little naturally sweet apple juice to help to make a smooth puree. A few strawberries pureed with pineapple and bananas will tint the sorbet pink. Try a scoop in a glass of sparkling water (flavored if you like) for a zingy tropical float.*

1 pineapple

2 bananas

$\frac{1}{4}$  cup apple juice

□ Cut off top of pineapple, then cut away the rind and eyes. Halve fruit lengthwise, remove core and cut pineapple into chunks over a bowl to catch any juice. Place pineapple, with its juice, in the bowl of a food processor. Peel bananas, cut them into thick slices, and add to food processor. Process until fruit is pureed, then add apple juice and process again until mixture is very smooth.

□ Turn mixture into an electric or hand-cranked ice-cream maker and freeze, following manufacturer's instructions.

□ Note: To make the sorbet in your freezer, transfer the mixture to a bowl and place in the freezer. When the liquid has frozen solid, about 2 to 3 hours, remove from freezer and with a fork, break into large chunks. Place chunks in a food processor and process with steel blade until smooth and creamy. Return to the bowl and freeze for at least 30 minutes. Serve in chilled dessert dishes. Serves 4 to 6.

## WEISER BAKED POTATO WITH MINI SALAD BAR

*Blanched asparagus, broccoli, green beans and cooked beets are all possible winning and decorative additions to this robust lunch, which gets a boost from a mustard or soy-flavored yogurt. Be sure to eat the crisp skin, too!*

4 medium baking potatoes

1 cup nonfat plain yogurt

Dijon mustard or low-sodium soy sauce, to taste

12 large Boston lettuce leaves

12 radicchio leaves

1 cup mixed sprouts (lentil, sweet pea, adzuki, alfalfa, radish)

1 cup shredded carrots

1 cup shredded cheddar, Monterey Jack, or Asiago cheese

2 tablespoons raw sunflower seeds

1 cup mixed diced red, green, and yellow bell peppers

Chopped fresh chives

□ Bake potatoes in a preheated 375°F oven 45 to 60 minutes, or until tender.

□ In a bowl, combine yogurt and mustard or soy sauce to taste.

□ Arrange 3 leaves each of lettuce and radicchio around edges of each dinner plate. Reserving  $\frac{1}{4}$  cup of the yogurt mixture, fill 1 lettuce cup on each plate with a portion of sprouts, carrots, cheese, sunflower seeds, bell peppers and the remaining yogurt mixture.

□ Once potatoes are tender, slice them open, place in the center of the plates and spoon 1 tablespoon of flavored yogurt over each. Top with chives. Serves 4.

(Continued on page 102)

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## SPA FOOD MENU

*Continued from page 101*

### EXOTIC FRUIT SMOOTHIE

*Chill all the ingredients ahead of time, and make the dessert just before serving so it won't lose its frothy consistency.*

- 1/2 cup chopped ice
- 1/2 cup papaya nectar
- 1 banana, cut into 1-inch pieces
- 1 cup fresh pineapple chunks
- 1/4 cup raspberries
- 4 slices starfruit (optional)

□ In a blender, combine ice, papaya nectar, banana, pineapple and raspberries, and blend until smooth. Pour into glasses and garnish with starfruit, if desired. Serves 4.

### MIXED SEAFOOD GRILL

*The secret to bringing off this dramatic-looking dish is preparing all the ingredients beforehand, because once cooking begins things move along pretty quickly. At the Spa we use a restaurant grill for the scallops and swordfish, but for the home cook, broiling is a more practical method.*

- 1 cup raw bulgur
- 2 cups water
- 1 bunch broccoli
- 12 asparagus spears
- 16 mmm pea pods
- 12 large sea scallops
- 6 ounces swordfish steak
- 4 1 1/2-ounce fillets of sole
- 1/4 to 1 cup dry white wine
- 1/2 recipe Tomato-Ginger Coulis (recipe follows)

□ Preheat the broiler.  
□ Place bulgur in a medium saucepan, add water and bring to a boil over high heat. Reduce heat,

cover and simmer until bulgur is tender, about 15 minutes. Fluff with a fork and keep warm in top of a double boiler.

□ While bulgur cooks, cut broccoli into florets. Save stems for snacks or salads. Trim bottoms of asparagus and peel stems (if desired). Break off stem ends of the snow peas and pull off strings.

□ Rinse and dry scallops, trimming off any fibrous membrane. Cut swordfish into 4 portions.

□ Fold each sole fillet, envelope fashion, and place in a shallow baking dish. Sprinkle fillets with wine and cover dish with a piece of parchment or foil.

□ Pour coulis into a medium saucepan; place over moderate heat. When sauce is almost at a boil, reduce heat to very low, cover and keep sauce hot while you cook seafood and vegetables.

□ While the broiler heats, put dish of sole fillets in the oven and bake fish about 5 or 7 minutes. Do not overcook. Three minutes before fillets are cooked, broil scallops and swordfish for 1 1/2 minutes on each side.

□ Meanwhile, bring 1 or 2 inches of water to boil in the bottom of a steamer. Place broccoli and asparagus in steamer top and steam for 4 minutes. Add snow peas and cook another 30 seconds. Remove vegetables from steamer and keep warm if seafood has not yet finished cooking.

□ Ladle coulis onto heated dinner plates and spread over the bottom with the back of ladle. Spoon bulgur into the center of the plates and arrange seafood and vegetables around it. Serve at once. Serves 4.

### TOMATO-GINGER COULIS

*This is a smooth tomato sauce with a nice bite of fresh ginger. Make it a day or two ahead of time and reheat just before using. Good with Boston baked halibut.*

- 3 tablespoons peeled and grated fresh ginger
- 2 cups chopped onion
- 6 cups low-sodium canned peeled tomatoes, drained
- 1/4 cup fresh lemon juice

□ In a saucepan, combine ginger, onion, tomatoes and lemon juice. Place over moderate heat and bring to a boil. Cover pan, reduce heat and simmer 25 to 30 minutes, or until slightly reduced.

□ Transfer sauce to a food processor, blender or a small mill fitted with the fine blade, and puree. Strain through a fine sieve if pureed in a food processor. Let cool and store in a tightly covered container in refrigerator. Serves 8.

### SPA MIMOSA

*For flavor and vitamin C, fresh orange juice is one of the best treats you can give yourself in the morning, or at any time of day.*

- 2 cups chilled fresh orange juice
- 2 cups chilled sparkling mineral water or seltzer

□ Divide the orange juice and mineral water among 4 goblets and stir. Serves 4.

### SPA BLOODY MARY

*Because tomatoes are naturally high in sodium, it is important to use low-sodium tomato juice cocktail for this recipe. Sparkling water makes for a lighter beverage perfect for the morning.*

- 2 cups low-sodium tomato juice cocktail
- 1 to 2 teaspoons prepared horseradish
- 2 tablespoons fresh lime or lemon juice
- 1/2 teaspoon spicy vegetable seasoning
- 1/2 teaspoon Worcestershire sauce
- 1 cup sparkling mineral water
- 4 lime or lemon wedges
- Hot pepper sauce (optional)

□ In a pitcher, combine tomato juice cocktail, horseradish, lime or lemon juice, vegetable seasoning and Worcestershire sauce, and stir well. Stir in mineral water and pour into four tall glasses filled with ice cubes. Garnish with the lime or lemon wedges and pass hot pepper sauce separately (if desired). Serves 4.

### SHIRRED EGGS WITH TARRAGON AND CHIVES

*Use flavorful organic eggs, which are now available in most supermarkets. If time is short, bake ramekins, loosely covered with plastic wrap or wax paper, in the microwave for about 1 minute.*

- 4 large eggs
- 1 teaspoon chopped fresh tarragon
- 1 teaspoon snipped fresh chives
- 2 Whole-wheat English Muffins (recipe follows)
- 8 teaspoons sugarless fruit preserves

□ Spray a shallow baking dish or 4 individual ramekins with vegetable cooking spray.

□ Break eggs into baking dish or ramekins and sprinkle with tarragon and chives. Place a shallow pan containing 1 inch of hot water in a preheated 325°F oven and set baking dish or ramekins in the pan. Bake eggs for 15 to 20 minutes, or until whites are set but yolks are still soft.

□ While eggs bake, split and toast English muffins and arrange them on plates with preserves. Serve eggs in their ramekins or on top of English muffin halves. Serves 4.

### WHOLE-WHEAT ENGLISH MUFFINS

- 1 package active dry yeast
- 1 tablespoon honey
- 1 cup warm water (95° to 105°F)
- 1 1/2 cups unbleached white flour



1½ cups whole-wheat flour

1 teaspoon salt

1 tablespoon vegetable oil

Cornmeal for dusting

- In a large bowl, dissolve yeast and honey in ½ cup of the warm water. Set aside for 8-10 minutes until the mixture bubbles and begins to ferment.
- Meanwhile, sift flours together with the salt. In a large mixing bowl, combine flours with oil and remaining ½ cup water; stir until smooth.
- On a lightly floured surface roll out the dough approximately ½-inch thick and cut into 3 ½-inch circles using a cookie cutter. Sprinkle cornmeal evenly over an ungreased baking sheet. Transfer cut muffins to baking sheet and dust the tops with cornmeal. Cover with a clean towel and allow them to rise in a warm, draft-free spot for 1 to 1½ hours.
- Spray griddle with vegetable cooking spray and heat over medium-low heat. Carefully transfer muffins to griddle and cook very slowly for about 8-10 minutes on each side. Keep griddle temperature low so muffins don't scorch. Transfer to racks to cool. When completely cool they may be split to toast. Makes 10 to 12 muffins, depending on size.

### U.S.A. NAVY BEAN SOUP

*This hearty soup is the essence of New Spa Food home cooking. It is easy to make, so double the recipe and freeze it in individual servings. (Vegetable stock can be substituted for chicken stock.)*

- 8 ounces dried navy beans
- 1 teaspoon extra-virgin olive oil
- 1½ teaspoons minced garlic
- ½ cup chopped onion
- 6 tablespoons chopped carrot
- 6 tablespoons chopped celery
- 1 small bay leaf

- 1 quart well-skimmed chicken stock
- 3 tablespoons plus 1 teaspoon chopped fresh herbs (chives, thyme, and basil are good choices)
- Vegetable seasoning
- Freshly ground white pepper

- Pick over beans, place them in a strainer, and rinse under cold running water. Soak beans overnight in cold water to cover, changing soaking water several times (optional). The next day, drain beans and rinse again.
- In a heavy kettle, heat oil over moderate heat. Add garlic and onion and cook 3 minutes, stirring often (do not allow to brown). Stir in carrot, celery and bay leaf, cover, and reduce heat a bit. Cook 10 minutes. Add beans, stock and 2 tablespoons of herbs; bring to a boil over high heat.
- Reduce heat, cover partially, and cook soup until beans are tender, about 2 hours. Add vegetable seasoning and white pepper to taste.
- Serve in heated soup bowls. Sprinkle with 1 teaspoon herbs. Serves 4.

### LEBANESE CHOPPED SALAD

*Summaht is a pungent Middle Eastern herb often used in place of lemon juice in marinades. If you cannot find it, substitute any herb you like, especially oregano.*

- 2 medium cucumbers
- 2 medium tomatoes
- ½ teaspoon chopped garlic
- 2 tablespoons chopped Italian parsley
- ¼ cup fresh lemon juice

- 2 tablespoons extra-virgin olive oil
- 1 teaspoon summaht
- ½ whole-wheat pita
- 1 small head Boston lettuce
- 4 radicchio leaves

- Peel cucumbers, halve them lengthwise and scrape out seeds. Cut into ½-inch slices and place in a mixing bowl. Remove stem end from tomatoes, cut into ½-inch dice and add to cucumbers. Add garlic, parsley, lemon juice, oil and summaht; mix well. Cover bowl and let salad stand at least 1 hour in the refrigerator.
- Meanwhile, preheat oven to 250°F. Split pita, cut into small triangles and place on baking sheet. Toast for about 20 minutes, or until crisp.
- Wash Boston lettuce and spin dry. Arrange lettuce and radicchio on salad plates, spoon in the cucumber mixture, and sprinkle with pita croutons. Serves 4.

### FALL FRUIT COMPOTE

*Other firm ripe fruits, such as Italian plums or blanched, skinned peaches can be used. The compote can be prepared in less than 20 minutes, and will keep for a day or two in the refrigerator.*

- 2 cups apple juice
- 1 2-inch strip orange zest (optional)
- 2 to 4 teaspoons fructose
- 1 medium pear (preferably Bosc or another variety that

- will hold its shape well)
- 1 medium Golden Delicious or Granny Smith apple
- 1 cup fresh or frozen cranberries
- Shredded orange zest

- Pour apple juice into a medium saucepan and add strip of orange zest and fructose. Bring to a boil over moderate heat.
- Meanwhile, quarter pear and core. Quarter the apple, core and cut each quarter into 3 wedges. Rinse cranberries and pick them over.
- Add pear, apple and cranberries to the apple juice. Return to a boil, reduce heat and simmer 5 to 7 minutes, or until cranberries have popped and the apple and pear are cooked but not mushy.
- Let compote cool to room temperature. Transfer to a bowl, cover and refrigerate. To serve, divide fruit among 4 plates, spoon some syrup over them and garnish with shredded orange zest. Serves 4. ■

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# Jessica

by Connie Walser Derek



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## INDIA STYLE

*Continued from page 36*

about Indian design is that while the individual motifs are very elaborate and complicated, the overall effect is one of simplicity and serenity." Arthur Smith agrees: "You can get lost in the patterns and never tire of them. There's a certain freshness, a simplicity in using them together."

The Taj Mahal is an example of this very Indian quality, according to **Dr. Janice Leoshko**, a curator at the Los Angeles County Museum of Art who helped organize the traveling exhibition "The Romance of the Taj Mahal" (on view at the Virginia Museum of Fine Arts in Richmond, August 23 through November 25). "The Taj Mahal has been called the largest jewel-box in the world by 19th-century writers because of its profusion of marble inlay and semi-precious stones," says Leoshko. "Yet it is equally outstanding and dramatic from afar, where its symmetry, harmony and silhouette can be appreciated."

Designers also point to India's tradition of craft, which still flourishes, as one of the subcontinent's alluring aspects. Hand-molded mud walls outside village homes and simple woven dhurrie rugs are but two modest examples. London-based **Susan Collier**, who with her sister Sarah Campbell has designed a new collection for J.P. Stevens including Rajasthan towels and sheets, paints textiles herself as a way of keeping her designs fresh and immediate. "People long for the warmth of things that have been worked by hand," says Collier. "It's a natural response to the severity and coolness of minimalist interiors."

Bloomingdale's was one of the first stores to cash in on the Indian mystique with two in-store promotions in the past two decades, and has been sending buyers to India since 1966 for this very reason. Says **Carl Levine**, a senior vice president: "What is appealing about Indian furnishings is the immense handicraft and artistry you find there."

Reinforcing India's lush and exotic image is its dazzling palette—earth tones ranging from peach to terra cotta to chestnut, crisp white, vivid blues, greens and pinks—which gives the whole country the semblance of opulence. Striking combinations that seem unusual to the western eye are common. "The intensity of hues is what holds Indian designs together," says George Constant. "The brilliant jewel tones seem to fuse." Seldom, however, are these bright colors used in American interiors with Indian-style enthusiasm. Few clients are daring enough to live in rooms as boldly hued as Diana Vreeland's famous red room by Billy Baldwin. But then it was that legendary fashion editor who proclaimed: "Pink is the navy blue of India." ■

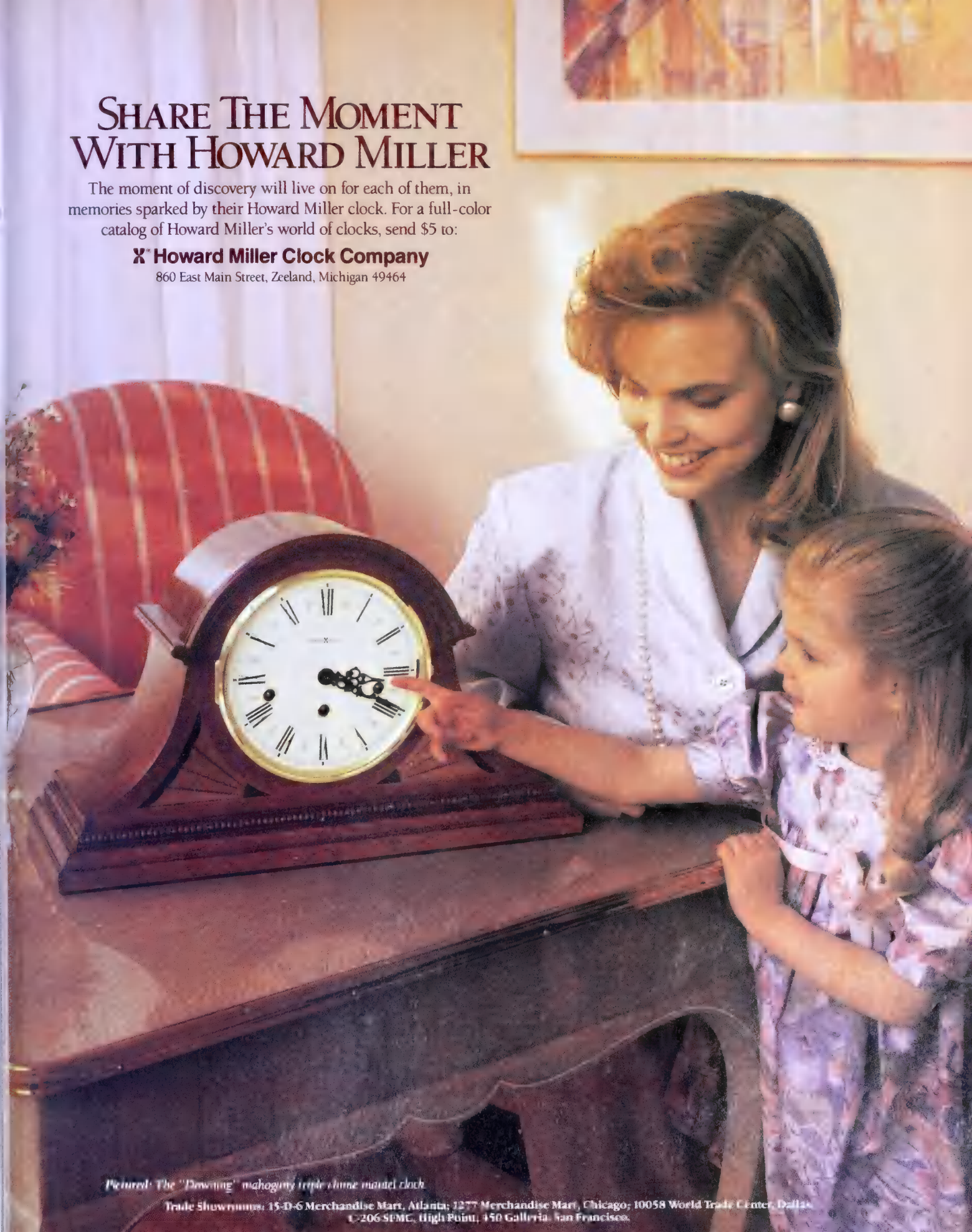


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## REMODELING SPECIAL

BEFORE



The rear addition, designed to open the house to a garden (above), is as traditional in inspiration as the unchanged Georgian facade (below). The new patio's painted wood furniture is from Park Place.

# MERGING WITH THE GARDEN

A Georgian house stretches back without losing its streetside image



**T**he trees around it are taller and the shrubs have taken on a lushness brought by time. Otherwise this Georgian house on a quiet street in Washington, D.C., looks very much as it did when it was built about 60 years ago—dignified and private. The transformation has taken place at the rear where an addition designed by Hartman-Cox architects has opened the house to the outdoors.

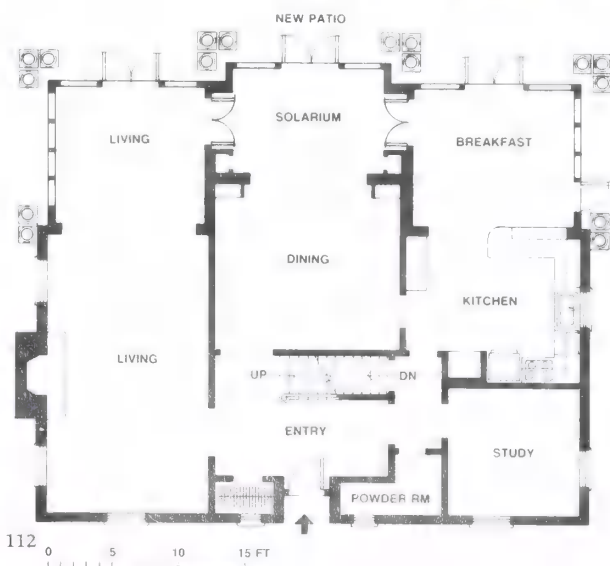
"We lived here for 14 years, and all that time we wanted to make some changes," say the current owners. They spoke with architects occasionally, but it wasn't until George Hartman looked at the house and understood instantly what they wanted that they decided to remodel.

Natives of California, the owners yearned for more daylight and a stronger connection to the outdoors. At the time their house was built, backyards were considered service areas, so rear facades were usually utilitarian (see before view, above left), and access generally confined to a small door. Many service yards have become gardens, as has this one. Now the family enjoys the landscaping from a generous patio and from rooms expanded by a wall of French doors and tall windows. ►





Corian-topped counter (above) separates the kitchen from the new breakfast room (right). Glass doors on both sides of over-counter cabinets allow light to flow through. Antique painted chairs from Scandina surround table set with cloth and napkins from ABC Carpet & Home. Wire baskets and colander, Thomas-Matthews Antiques; Simon Pearce pottery, Scandina.



“We breakfast under a skylight with the doors wide open”

**T**ypical of Georgian Revival houses, this one was entered through a central stairhall. With their living and dining rooms leading to dead ends, the owners felt the lack of an easy flow for entertaining. “By enlarging each major room in an addition that extends across the back, we created a direct route from the living room to the dining room and kitchen,” the architect explains. This was accomplished without disrupting the symmetry of the original plan, and now the expanded rooms all open to the new patio. To bring the kitchen up to date, it was completely remodeled with new cabinets, countertops and appliances. ►



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Every major downstairs room expands toward the garden, retaining privacy but gaining space air, daylight and access to a new patio

To allow a clear view to the garden from the new part of the living room, the designers limited upholstered pieces to the single chair by

Summerhill covered in crisp natural linen from Trade Wings. Metal garden chair also from Trade Wings. Wood trunk, green wood box from Marston Luce.

Metal architectural panel, hand-pegged chestnut table, wood tassels, metal finials and booksteps, all from Rooms & Gardens in Washington, D.C.



To sharpen the new focus on the garden, designers Mary Odyniec and Tina Zaras of Oz Interiors kept the rooms spare. "Space is the greatest luxury anyone can have," Odyniec says. Many of the furnishings were chosen to evoke the outdoors. A metal garden chair near the glass doors is finished to resemble a piece that might have rusted during summers spent under a tree. The green-painted trunk, the antique dhurrie with autumn leaf colors, and the antique Aubusson pillows with vine motifs also share a bond with the garden. The lamp on the table was made from an actual garden urn.

"We also tried to strengthen the link to the outdoors by bringing lots of plants and flowers inside," Zaras says.

On the hand-pegged French antique table stands a collection of small architectural fragments—wooden tassels and metal finials, all with textures that ask to be touched. Above the table hangs a 19th-century metal panel with a star motif suggesting that it was probably made for the Centennial.

To help tie the addition to the original house, project architect Bill Neudorfer found a stock molding. It was less expensive and less troublesome than specifying a custom trim would have been. "Working with a master carpenter like Ed Lonergan, rather than the usual sort of general contractor, made it possible for us to design as we went along," Neudorfer says. Handsome double doors also found in stock at a local lumber yard were placed at each end of the solarium so that the extended rooms can be closed off for privacy. ►





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## The new central solarium is a charming winter garden

**F**illed with plants and flowers, and furnished even more sparsely than the living room, the new solarium end of the dining room looks like a small, formal garden. Here a brick floor, practical for plants, serves as a visual connector to the patio. Flanked by two tall topiaries and painted wooden urns, a Biedermeier table stands at the center to catch newspapers and sunglasses when family members come in from the garden.

One bonus of adding at the back was that the original end walls stood until construction was almost over so the owners could enjoy relative peace during the year-long job. ■

*Editors* SUSAN ZEVEON and KATIE RIDDER

*Writer* SUSAN ZEVEON

*Photographer* ROBERT LAUTMAN



**Just outside the new French doors is the broad patio, which in good weather serves as another living room. Antique fruitwood veneer table and urn holding roses from Thomas-Matthews. Painted wooden urns from Marston Luce.**



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## SAVVY SPENDING: Where to Invest Your Remodeling Dollars

TO IMPROVE BUT NOT TO OVERIMPROVE—THAT IS THE FINE LINE HOME OWNERS MUST WALK WHEN CONSIDERING A REHAB TODAY

By BARBARA B. BUCHHOLZ  
and KAREN UHLMANN

**T**he current real estate market is sending a very clear message: The days of remodeling and decorating for profit are over—at least for the immediate future. The quick 20-percent-a-year appreciation in home values that was the rule in the mid-to-late 1980s has plummeted to a mere 5-percent-a-year increase that barely surpasses the rate of inflation.

When you are remodeling and decorating your home, resale may be the furthest thing from your mind, but it should be a consideration when you decide how much new money to put into your house. People rarely live in the same house for a lifetime or retain it long enough to hand down to their children. Will you recoup your investment when you sell?

How much is too much—aesthetically and financially—to put into a house? Where should the dollars be spent and how should personal style be expressed without becoming off-putting to others? Most people do not want to buy into the taste of someone else.

### Do Not Overpersonalize

Homeowners need to consider the realities. Those who expect to recover the full value of a \$50,000 kitchen or a \$20,000 master bathroom are in for a shock. Today's soft market has turned into a buyer's bonanza. Even in historically strong real-estate markets such as Westchester County, N.Y., Washington, D.C., and Chicago's North Shore suburbs, a surplus of houses sits unsold. This despite prime locations and bountiful amenities—European-style kitchens, sybaritic bathrooms, landscaping to rival a botanical garden. In some cases, owners may have crossed the line from what is sensible to what is overimproved.

"Some sellers have priced themselves out of the market with their changes," says Dan Bready, a real-estate agent with the Washington, D.C., firm of Dale Denton. In other cases, owners may have overpersonalized their spaces. Not everyone wants a black marble bathroom or a tennis court.

As a result, typical paybacks no longer materialize. In a 1987 survey by *Remodeling*

magazine, a renovated kitchen, the most popular home improvement, returned an average of 88 percent of its value if the house was sold within a year. A bathroom returned less—73 percent. Replace an existing entry door with an insulated wood entry door and the payback drops to 42 percent.

Of course, Americans are not expected to stop remodeling. By year's end, homeowners are projected to spend \$105 billion on home improvements or more than double what was spent seven years ago, according to the National Association of Home Builders. Remodeling may be costly, but often it is still less expensive than moving and also less wrenching.

But because renovation is no longer a guaranteed investment, experts now are cautioning owners to keep an eye on details and trends that make future resale easier. "The simpler the better," says Carol Lynch, a real estate broker in the Chicago firm of Helen Jaeger Roth Real Estate, Inc. "People don't like to pay for things that aren't their taste or to pay to have them undone," she says.

Allan J. Grant, a Chicago architect, urges a pragmatic approach. Homeowners planning major remodeling projects should determine how long they plan to stay in their house. They can then decide whether the disruption and expense make sense.

"I often meet with people who say resale isn't an issue, that they plan to stay indefinitely," Grant says. "But I always advise them that they can't count on that. Resale always should be a consideration."

Once homeowners decide to proceed on a significant remodeling project, they should consult with a real estate agent or professional appraiser to value their home in comparison with improved houses of the same size in their neighborhood.

In order not to price their house out of its market, owners should set a cap by subtracting their purchase price from its remodeled value. For example, a \$450,000 house in an area of improved \$700,000 houses sets a ceiling on improvements of \$250,000. If owners spend more, they risk losing a higher payback, even in a healthy market.

"The biggest, most expensive house on

the block is often impossible to sell," says Bready. He, along with others in the real estate business, suggests that home buyers choose one of the *least* expensive houses in a neighborhood so that the potential for improvement is greater.

"Smart people buy small houses in wonderful neighborhoods," agrees Zoe Ann Fischer, a Los Angeles agent with King Realty Inc. (Fischer also remodels houses for profit.) "These houses will appreciate because of high demand, and if owners are sensible about what they put in they should get their money out."

One of Bready's clients learned the hard way about overimprovement. The owners took a \$400,000 house and improved it to a value of \$950,000, partly with an indoor swimming pool, making it worth more than double the adjacent houses. Not surprisingly, it sat on the market for six months without a single bid. The owners, who didn't have to move, finally took their house off the market.

### Weigh Your Wants

After setting a budget, homeowners should set priorities, weighing the projects they must do such as installing central air conditioning, and those they'd like to do such as adding a family room.

Susan Kessler, a food writer, editor and owner of Susan Z. Kessler Designs, kept a detailed notebook with sections for each room for six months before reconstruction began on her New York apartment. Among her debates: a concealed velvet wall with hooks for hanging jewelry, a marble entry floor, a wet bar with a window seat containing wine storage.

As homeowners compile their lists, they should balance their wants against those of a typical buyer. If they should eventually move, resale may be easier if choices are not too idiosyncratic. In Kessler's case, deliberation convinced her to forgo the \$3,000 jewelry wall and the marble floor, but to put in the wet bar, special recessed lighting for art and a sound system, and add sliding-glass pocket doors to the dining room. She says,

(Continued on page 122)



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# REMODELING SPECIAL

*Continued from page 120*

"I decided most buyers in our sophisticated market would appreciate such luxury and be willing to pay. I don't think the changes overimproved the apartment."

Certain preferences seem to be timeless, particularly in affluent areas, no matter the economy. Among those are state-of-the-art kitchens, well-organized closet systems and plenty of natural light.

Rita Wells, who remodeled four houses in two cities in 22 years, has learned from experience how to avoid expensive mistakes. Now Wells always puts in good closets and enough of them. In her recently acquired multi-level four-bedroom townhouse in Clayton, Mo., purchased when it was under construction, she chose to put in extra closets rather than the elevator offered by the builder. But she hedged her choice and installed the metal supports for the elevator so a future buyer could easily and inexpensively make the change. "This could be the be-all and end-all of a sale for a condominium that might appeal to older empty nesters," explains Wells, a former

decorator and director of retail sales at the St. Louis Art Museum shop.

Kessler installed expensive cabinetry throughout her apartment to maximize space, and she often advises clients wary of putting money into nonportable furnishings to build storage units on casters or to design units with decorative molding which can be cut down or added to.

Wells only puts in color that she can take with her. "I believe personal taste should come through in wallcoverings, carpeting and furniture. When you put color into permanent fixtures, it becomes too expensive for the next person to take out."

But this does not mean colorless rooms. Wells says she has often created colorful rooms through rugs, upholstery and accessories. Even wall and floor color, which seem more permanent, can be changed if used judiciously. Kessler glazed her living room and library with slightly different shades of celadon and her dining room with a soft rose. She gave her hall an unusual glasslike paint finish that resembles old Italian marble. Most of the expense went into necessary preparation—plastering, sanding, patching. "It wouldn't be terribly expensive for someone to come in and paint the walls white or to hang paper," she says.

Nevertheless, not all potential buyers are

sophisticated enough to visualize even simple changes. "Most buyers just can't see how their own possessions would look," says Sherry Miller, a real-estate agent with the St. Louis firm of Gladys Manion Inc. For good resale value, Miller advises underdecorating rather than overdecorating. "As long as nothing looks shabby or worn," she cautions.

Bready had one set of clients whose five-bedroom house in Silver Springs, Md., illustrates the point. Their house had been wallpapered from top to bottom 10 years before. Although the paper was still in good condition, most prospective buyers were put off; they wanted to know what lay underneath, Bready said.

"The surface pattern scared them," he says. The house did not sell. The owner finally offered a \$10,000 kickback to repaper and paint. It still did not sell. Bready advised them to repaint in a neutral color. The house sold a month later.

## Opt for Quality

Good quality has universal appeal whether in cabinetry, appliances or fixtures, but extravagance will not translate into a faster or higher payback. The most expensive imported kitchen cabinets and restaurant ranges

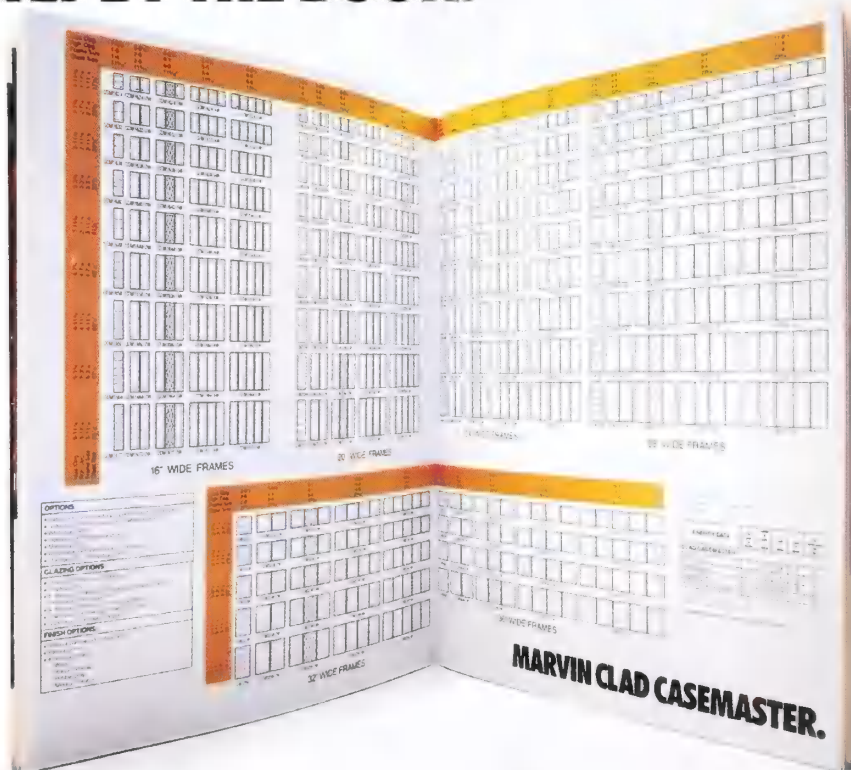
*(Continued on page 124)*

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## REMODELING GUIDELINES

### *Floors and Walls:*

Fancy paint treatments and wallcoverings are for your enjoyment only. Do not expect that the next buyer will be willing to pay you back for them.

Carpeting will not necessarily add to the value of your house, even if it is in great condition. The buyer may want a different color or pattern or no carpeting at all.

Wood floors are very popular, but are more appealing in medium rather than dark colors, narrow rather than wide planks.

Mirrored walls and ceilings can be a deterrent to a prospective buyer. They are expensive to rip out.

### *The Kitchen:*

White is best, beige a close contender. Add the color you love with accessories: curtains, tablecloths, dishes, flowers, artwork.

Put in high-quality, although not necessarily top-of-the-line, cabinets,

with good hardware and hinges, well-fitted shelves. Put in enough cabinets for the size of the room and the house.

Granite countertops are the current rage and are very durable. Solid surfacing materials like Corian and Avonite will last much longer than a laminate, though the price may double. If you choose a laminate, there are new speckled and marbled ones to consider that show dirt less than a solid white or beige. Marble is beautiful but expensive and hard to maintain because it stains.

Good-quality appliances are acceptable; you do not need to buy top of the line unless you are a serious cook or a rich one. A future buyer may not want or appreciate a kitchen full of large, energy-consuming restaurant equipment.

### *The Bathroom:*

A powder room is important in a two-story house. White or another neutral color is best. Use accessories for color in towels, art, fittings. Stay away from colored fixtures and colored tile.

Whirlpools and steam showers in a

master bathroom are still very popular, but do not give up needed closet or bedroom space to make way for them.

In a large house of four or more bedrooms, you should have three bathrooms, plus a powder room.

### *General Improvements:*

Anything that can endow a house with daylight such as skylights and clerestory windows appeals to buyers. Light colors have a similar appeal.

Landscaping and a uniform one-style facade add "curb appeal."

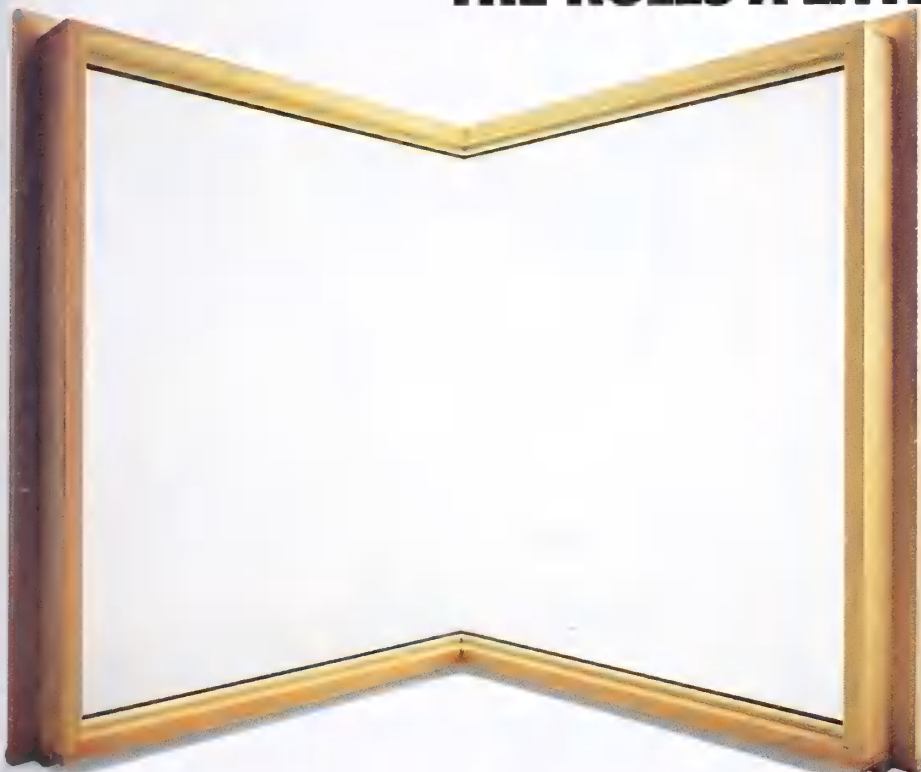
Central air conditioning is considered a necessity in most parts of the country.

Closet organization systems, especially in older houses with limited closet space, are essential. But add units with universal appeal—sweater and shoe racks for normal souls, not major clothes horses.

Good burglar and fire alarms always offer a high payback.

Finished basements are passé, a relic of the 1950s. Most homeowners prefer first- or second-floor family rooms.

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# REMODELING SPECIAL

Continued from page 122

and refrigerators are features that many buyers will not care enough about to pay for; most do care about having a good mid-priced microwave, gas range, refrigerator and dishwasher.

"If potential buyers are not in the business of remodeling or decorating, they often do not understand what some things cost," says Linda Bartlett, who enjoyed remodeling her Winnetka, Ill., home so much she went into business to buy, fix up and sell homes. Bartlett always puts in wood doors, white bathrooms, recessed lighting, good electrical service with plenty of outlets and as many closets as possible. She always installs a "great" white kitchen, although she puts in basic plastic laminate rather than upscale Corian or granite because it is more affordable, sometimes one-half to one-third less.

When it comes to overall layout, room

kitchen, marble and mirrored master bathroom, swimming pool and tennis court.

The Fields feel that they might sometime have to move again or cannot predict whether a potential buyer will pay for their taste. As a result, they have always concentrated on putting their decorating dollars into portable furniture rather than permanent wallpaper, paint treatments, wall-to-wall carpeting and built-in cabinets.

## When to Splurge

Of course resale is only one factor. The ultimate test of what type of house to buy and whether and how much to spend to remodel or decorate should come back to an owner's enjoyment. Swimming pools are said to be among the worst investments in

terms of payback, but if a pool will give a family years of pleasure, owners should put one in. If they are concerned about getting that money out, they could build a smaller pool, in a less expensive material—vinyl instead of gunite.

If a couple have longed for a pink marble bathroom, they should splurge. What they need to remember is that their splurge may be one that comes entirely at their expense. ■

*Barbara B. Buchholz and Karen Uhlmann are writers who live in Chicago and who have both remodeled their apartments. Buchholz is also the coauthor with Margaret Crane of Corporate Bloodlines: The Future of the Family Firm (Carol Communications).*

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"PEOPLE DON'T LIKE  
TO PAY FOR  
THINGS IN SOMEONE  
ELSE'S TASTE—  
OR PAY TO HAVE  
THEM UNDONE"

---

arrangement should reflect the size of the house and typical living patterns. Most owners still want at least three bedrooms and two bathrooms plus a powder room. Converting a third bedroom into a dressing room could mean losing potential buyers in a family neighborhood. Yet in an urban market that change might become an attraction.

Something special, what Bartlett calls a "hook," can also help sell a house as long as it is not too avant-garde. "A garden room can sway buyers who may ignore some other negative such as being one bedroom shy," she says.

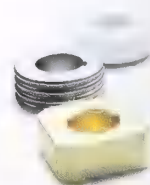
For many house-hunters, buying finished, or almost finished, houses makes economic and psychological sense. Mindy and Mark Field fit that category. When a change of responsibilities at his investment banking firm moved them from Chicago to New York last year, they chose a suburban Colonial-style house complete with a new

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## COMPUTER-AGE REMODELING AID

By MARK MCINTIRE

As computer chips have grown smaller and cheaper, a spate of wonder products for the home-lover has hit the market. Among the newest is a flashlight-sized unit from Seiko that holds promise for anyone involved in building, remodeling or house hunting.

Called the Home Contractor Conversion Computer, it is a combination measuring device and building-materials estimator. Unlike its crude predecessors that calculated only distances, this computer-age aid promises to read out square footage and cubic

volume—to estimate required amounts of paint, wallpaper, carpeting and tiles plus BTU/HR needs for heating and cooling.

When the computer arrived, I was planning a bedroom makeover. Could I just wave this businesslike wand around the room and suddenly have valuable information at my fingertips? Seiko puts the gadget's precision at "better than 99 percent," but I decided to double-check manually. The good news: They are right. My comparisons of tape measure versus machine found the Home Contractor to be uncannily accurate.

To use it, place its base against one wall, aim it across the room toward the other wall and give a little squeeze. Instantly the easy-to-read display flashes a measurement and, when you touch the right button, records

that number as length or width. Repeat this process on the other walls, then take a reading from floor to ceiling. Push two more buttons and you get area and volume in metric or U.S. measurements. Ten seconds later, when the self-timer clicks off, these numbers are stored for future recall.

That is how you use the simple measurement computer: switching to the Conversion Computer, you will need to invest a little more thought. For example, after punching in my bedroom's dimensions, I tried computing the number of floor tiles it might need. Apparently this was 322.56—the problem, however, was that preprogrammed estimates are based on 10-by-10-inch tiles. Further reading of the manual revealed a series of multipliers for tiles of various sizes and for 15-by-15-inch carpet tiles as well. Once I grasped the conversion process, calculating proved instantaneous.

Some other estimations of materials present similar, though minor, stumbling blocks. Paint calculations are based on "normal" coverage of a neutral primed surface. You and your paint dealer will have to decide how many coats the surface requires—and factor in that multiplier.

Wallpaper is figured without regard for repeats. This is fine for grass cloth, linen, stripes and solids, but if you choose a pattern, you will have to ask the retailer how much more of the product to purchase. Your Conversion Computer will provide the basic estimate. Here are some helpful tips:

- Having basic estimates before making a store visit is advantageous. Anyone contemplating renovation, new construction or home buying will find the pros of this relatively inexpensive unit (\$89.99 list) far outweigh the conversion-process cons.
- If you want carpeting to flow down halls, up stairs and through various rooms, you can spare yourself the tedious tape measuring/calculating process. Once your computer has a total yardage estimate, you divide that number into your budget to find out how much per yard you can spend on carpeting.
- Computing your heating or cooling needs may seem daunting, but it can be done. You can obtain ballpark figures from which to shop for a room heater or air conditioner.
- When house hunting, making judgments based on your realistic measurements rather than on supplied floor plans and "guesstimates" could ultimately be a time saver.

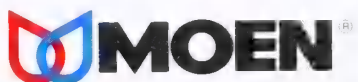
In this era of ultra-electronic wizardry, Seiko's Home Contractor Conversion Computer stands out as a worthy example of progress. It is useful, accurate within its framework of capability, and ergonomically designed for easy operation. ■

*Mark McIntire, vice-president/marketing of the New York Design Center, is a frequent lecturer at the Parsons School of Design and the Fashion Institute of Technology.*

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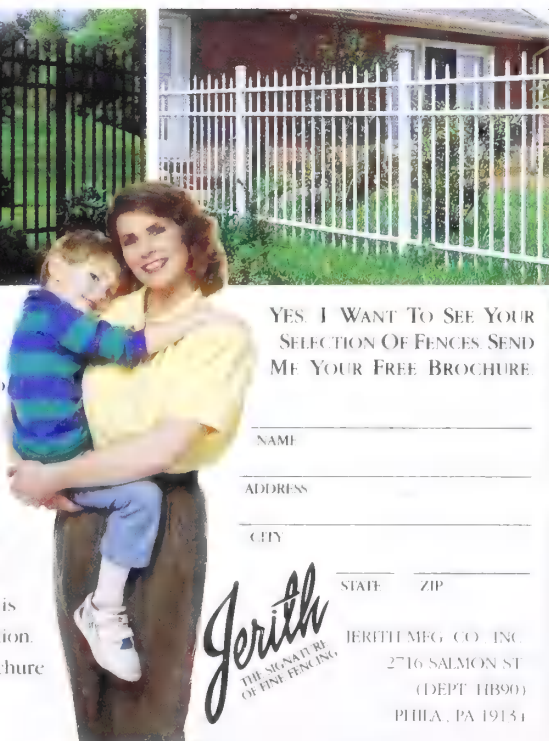
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## OLD HOUSE HEROICS

*Continued from page 70*

In their search for imperiled old houses, Oberg and Broom have focused on buying the best available buildings that are "interesting and most intact," although sometimes it means that they must turn down beautiful relics. "It is a fussy business to take apart an old house so that it doesn't collapse into a heap of sticks," Broom said, explaining that the earliest houses are the easiest to disassemble because they were constructed of solid beams.

To move a house, "first you get in and label, measure and photograph everything as it stands. Then you start to take out the window and door trim, paneling and cornices, hardware and mantels—everything you see worth saving.

"The next step would be to strip all the plaster out of the house and remove the interior partitions." Next the windows come out, as much as possible of the siding, and the floors. "Eventually you take the roof off and you end up with a standing skeleton. Then you take the frame apart—that's when you need the real specialty fellows like our master carpenters Paul McMasters, Steve Kearns and Bill Lawlor to come in. They have to take the pegs out while keeping the frame from collapsing; nail braces must hold it together. As I say, it's a very fussy process to take a house apart to the point where a crane can put it on a flat bed truck." Then it takes at least eight or nine months, Broom said, to put a house back together.

While he is responsible for overseeing construction, Bill Oberg has also taken over the landscaping of the site. "I wanted it to be just like the traditional New England setting with sugar maples and the daylilies that were brought to this country in the 1600s." Oberg has planted 110 maples, 550 hemlocks, 300 white pines, 11,000 lilies, 4,000 daffodils and no end of wild flowers. "This doesn't count the laurel, forsythia, dogwood—and of course if you are going to have rambling roses, you have to have stone walls for them to ramble over." So Oberg and Broom hired two men to work full time building 5,000 feet of running wall.

The twin villages of Hamburg and Hadlock that make up the town of Lyme initially looked askance on their project; any undertaking, no matter how high-minded, that smacked of "development" would run into controversy. However, after a year of attending meetings, articulating their vision, and placating the indignant, they obtained not only their sub-division approval but the respect of the community. And once they have sold their restored houses, will any restrictions be imposed on the owners? Absolutely, they say. But only those that will preserve the character of the place. ■





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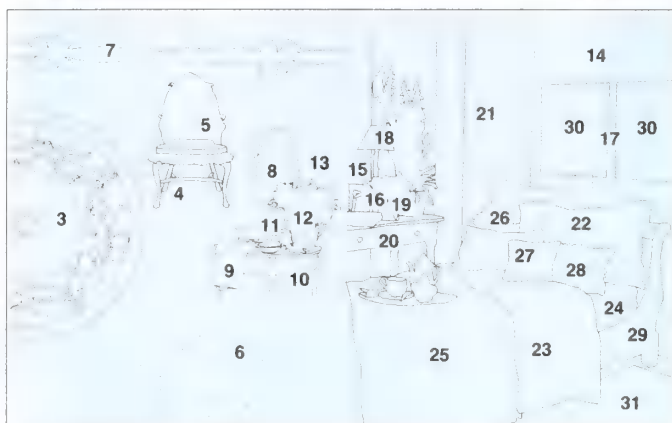
nationwide, seven days a week (except holidays): **800-241-9111 (in Ohio, 800-241-7504); both, ext. 220.** Ask about as many items as you wish—there is no charge. Information about merchandise featured in September is available to November 1.

### STYLE BEAT

Pages 17 to 19

(Not pictured here)

- |                                       |          |
|---------------------------------------|----------|
| 1. Lamp, Frederick Cooper Lamps ..... | \$175.00 |
| 2. Chair, Jeffco .....                | 795.00   |



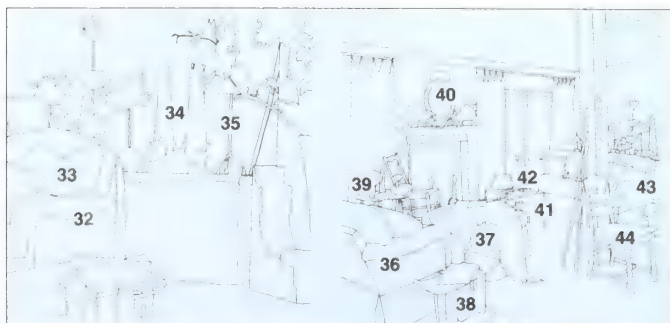
Above: Pages 18 and 19

- |  |            |
|--|------------|
| 3. Rug, New River Artisans .....                   | \$5,400.00 |
| 4. Chair, The Southampton Co. ....                 | 2,173.00   |
| 5. Slipcover fabric, Cyrus Clark (per yd.) .....   | 20.00      |
| 6. Duty box, The Wind Rose .....                   | 265.00     |
| 7. Wallpaper border, Laura Ashley (per roll) ..... | 18.50      |
| 8. Mirror, La Barge .....                          | 738.00     |

- |   |          |
|---|----------|
| 9. Towel set, Chambers .....                          | 95.00    |
| 10. Table, Persnickety .....                          | 398.00   |
| 11. Canisters, Chambers (set of two) .....            | 20.00    |
| 12. Pitcher, Laura Ashley .....                       | 150.00   |
| 13. Wallcovering, Sterling Prints (per roll) .....    | 37.99    |
| 14. Wallcovering, Sterling Prints (per roll) .....    | 37.99    |
| 15. Frame, Exposures (4 x 6) .....                    | 85.00    |
| 16. Frame, Exposures (3½ x 5) .....                   | 85.00    |
| 17. Frame, The Wicker Garden .....                    | 45.00    |
| 18. Lamp, Edward Russell Decorative Accessories ..... | 230.00   |
| 19. Cachepot, Pierre Deux .....                       | 65.00    |
| 20. Table, The Wind Rose .....                        | 1,200.00 |
| 21. Screen fabric, Cynthia Gibson (per yd.) .....     | 37.00    |
| 22. Standard shams, Palais Royal (per pr.) .....      | 70.00    |
| 23. Flat sheet, Palais Royal (twin) .....             | 70.00    |
| 24. Fitted sheet, Palais Royal (twin) .....           | 60.00    |
| 25. Bed cover, Peacock Alley (twin) .....             | 250.00   |
| 26. Pillow, The Wicker Garden .....                   | 60.00    |
| 27. Pillow, The Wicker Garden .....                   | 90.00    |
| 28. Pillow, The Wicker Garden .....                   | 65.00    |
| 29. Bed, Grange Furniture Co. ....                    | 2,700.00 |
| 30. Botanical prints, Bergdorf Goodman (ea.) ..       | 750.00   |
| 31. Carpet, Chambers .....                            | 300.00   |

## GREAT DESIGN AT RETAIL: WHERE OPPOSITES ATTRACT

Pages 72 to 75



Above: pages 72 and 73

- |                                  |            |
|----------------------------------|------------|
| 32. Sofa, Domain .....           | \$1,395.00 |
| 33. Pillows, Domain (ea.) .....  | 75.00      |
| 34. Obelisks, Domain (ea.) ..... | 95.00      |
| 35. Lamp, Domain .....           | 124.00     |
| 36. Chair, Domain .....          | 685.00     |
| 37. Ottoman, Domain .....        | 325.00     |
| 38. End table, Domain .....      | 695.00     |
| 39. Vase, Domain .....           | 45.00      |
| 40. Mirror, Domain .....         | 425.00     |
| 41. Tables, Domain (ea.) .....   | 150.00     |
| 42. Candlestick, Domain .....    | 35.00      |
| 43. Sofa, Domain .....           | 1,395.00   |
| 44. Side chair, Domain .....     | 295.00     |

All prices are approximate suggested retail



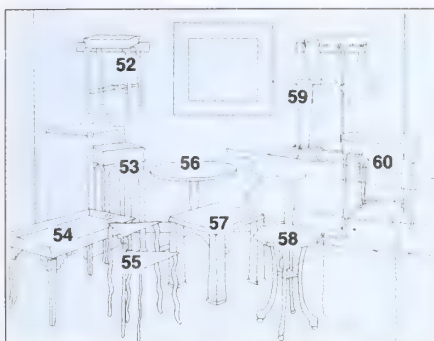


Above: pages 74 and 75

|                                   |            |   |        |
|-----------------------------------|------------|---|--------|
| 45. Dining table, Domain .....    | \$1,250.00 | 48. Shutters, Pine Crest (ea. unfinished) ..... | 170.00 |
| 46. Plaster compote, Domain ..... | 55.00      | 49. Lamp, Domain .....                          | 395.00 |
| 47. Armchair, Domain .....        | 375.00     | 50. Clock, Domain .....                         | 95.00  |
|                                   |            | 51. Iron console, Domain .....                  | 695.00 |

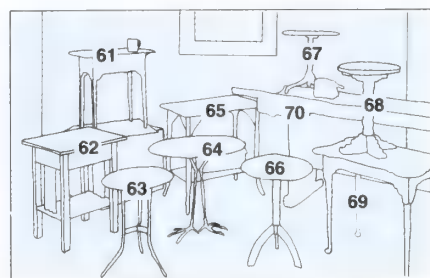
## DESIGN FOCUS AT RETAIL: SMALL WONDERS

Pages 76 to 79



Above: pages 76 and 77

|  |                  |
|--|------------------|
| 52. Cigarette table, Century Furniture Co. ....      | \$499.00         |
| 53. Torchere, Henredon Furniture Industries ...      | 940.00           |
| 54. Tray table, Drexel Heritage .....                | 879.00           |
| 55. Nest tables, Jeffco Enterprises Ltd. (ea.) ..... | 375.00 to 475.00 |
| 56. Round table, Baker Furniture .....               | 2,857.00         |
| 57. Quarry table, Coan Woodworks Inc. ....           | 800.00           |
| 58. Occasional table, John Widdicomb Co. ....        | 795.00           |
| 59. Side car table, Century Furniture Company .....  | 900.00           |
| 60. Iron tabouret, Ironware International .....      | 1,015.00         |



Above: pages 78 and 79

|   |          |
|---|----------|
| 61. Shaker end table, Bartley Collection Ltd. (kit) .....         | \$319.00 |
| 62. Night stand, Taylor Woodcraft Inc. ....                       | 425.00   |
| 63. Cigarette table, Swaim, Inc. ....                             | 459.00   |
| 64. Traccia table, Modernage .....                                | 1,170.00 |
| 65. Wicker table, Hickory Chair Company .....                     | 551.00   |
| 66. Table, Museum of Modern Art Museum Store (unassembled) .....  | 40.00    |
| 67. Oval table, The Bombay Company .....                          | 39.00    |
| 68. Scatter table, Lane Company .....                             | 340.00   |
| 69. Porringer table, Habersham Plantation Corp. ....              | 1,089.00 |
| 70. Craftsman's bench, Garrett Wade Company Inc. (standard) ..... | 1,075.00 |

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(R)—Retail store

(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store.

(MO)—Mail order

(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

## STYLE BEAT

● **Page 17: Lamp**, #328JM-JT, by Tyndale, \$175—Tyndale for Frederick Cooper Lamps, 312-384-0800. **Neoclassic-style game chair**, #9389, \$795—Jeffco Enterprises, Ltd. (M), 1 N Broadway, White Plains, NY 10601, 704-328-6108.

● **Pages 18 and 19: A La Campagne rug**, 8 ft. round, \$5,400—New River Artisans, Inc., PO Box 1, Piney Creek, NC 28663, 919-359-2216. **Gothic Windsor chair**, #239, \$2,173—The Southampton Co. (M), a division of Southwood Corp., PO Box 5872, High Point, NC 27262; 919-861-5591. **Ribbon Stripe slipcover**, #8861, 100 percent cotton, DuPont Teflon finish, \$20 per yd.—Cyrus Clark, 267 Fifth Ave., New York 10016, 212-684-5312. **Ribbons Border wallpaper**, Smoke, #K348, \$18.50 per roll—Laura Ashley (R,M), 714 Madison Ave., New York 10021, 800-223-6917. **Victorian ribbon table**, #05978, 32 by 16 by 30 in. high, \$398—Pernickety, Inc. (R,MO), 21800 Towncenter Plaza, Suite 149, Sterling, VA 22170, 703-450-7150. **Gift bow mirror**, #2153B, 14 by 25 in. high, \$738—La Barge Mirrors, Inc. (M), 300 E. 40 St., Holland, MI 49423, 616-392-1473. **Bow towel set**, by Martex, 100 percent Pima cotton, \$95, and **glass canisters** 4½ and 5½ in. high, set of two, \$20—Chambers (MO), PO Box 7841, San Francisco, CA 94120-9790, 800-334-9790.

**Ceramic pitcher**, from set with ewer (bowl not shown), \$150—Laura Ashley, 714 Madison Ave., New York 10021, 800-223-6917. **Darcy wallcovering**, #ZZ3161, vinyl coated, strippable, \$37.99 per roll. **Kerry wallcovering** reflected in mirror, #ZZ3171, \$37.99 per roll—Sterling Prints (M), 23645 Mercantile Rd., Cleveland, OH 44122, write for information. **Sailor's ditty box**, c. 1880, \$265—The Wind Rose (M), PO Box 10425, Greensboro, NC 27404; 919-273-2424. **Right Tea Set "Edwina"** designed by Lynn Hollyn exclusively for Portia, 225 5th Ave., New York 10010, 212-685-4241. Also available at The Wicker Garden, 1318 Madison Ave., New York 10128, 212-410-7000. **Sleigh bed**, from Les Meubles de Famille Collection, group Louis Philippe, 36 in. wide daybed-size, green finish, \$2,700—Grange Furniture Co. (M,R), 200 Lexington Ave., New York 10016; for stores, 212-685-9057. **Jubilee sheets**, by Palais Royal, 200 count, 100 percent cotton, twin flat, \$70, twin fitted, \$60, European cases, \$75 per pr., standard shams, \$70 per pr., boudoir cases, \$40 per pr.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Matelasse bedcover**, #FLR T, twin-size, scalloped edge, 68 by 90 in., \$250—Peacock Alley (M), 13720 Midway Rd., #204, Dallas, TX 75244, 214-490-3995. **With Love pillow**, #65, **pillow with corner bow**, \$60—Wicker Garden's Children (R), 1327 Madison Ave., New York 10128, 212-410-7001.

**Botanical prints**, #SKU21734748, \$750 ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019, 212-753-7300. **Susan** (fabric on screen), Sapphire color, Teflon finish, 54 in. wide, \$37 per yd.—Cynthia Gibson (M), 59 E. 54 St., New York 10022, 800-272-2766. **Painted pine writing table**, #289-1442, by Janice Brooks, #1,200—The Wind Rose (M), PO Box 10425, Greensboro, NC 27404; available at Wayside Furniture House (R), 5425 Hillsborough St., Raleigh, NC 27650; 919-851-0680. **Column lamp**, Ivory #1661R 104, 21 in. high with shade, \$230—Edward Russell Decorative Accessories (M), 486 Broadway, New York 10013; for store, 212-226-1360. **Tin cachepot with bow**, \$65—

Pierre Deux (R), 870 Madison Ave., New York 10022; 212-570-9343. **Silver frames**, Lancelot #14423, 4 by 6 in., \$85; Spenser #32847, 3½ by 5 in., \$85—Exposures (MO), 9180 Le Saint Dr., Fairfield, OH 45014; 800-222-4947. **Bow frame**, \$45—The Wicker Garden (R), 1318 Madison Ave., New York 10128; 212-410-7000. **Carpet of Bows**, #72-425595, 3 by 5 ft., 100 percent cotton \$300—Chambers (MO), PO Box 7841, San Francisco, CA 94120-7841, 800-334-9790.

## DECORATOR'S DIARY

● **Page 28: Feldman Hagan Interiors**, 119 E. 64 St., New York 10021, 212-472-1290. **Betty Jane Bart Antiques**, 1225 Madison Ave., New York 10128, 212-410-2702. **The Pillowry**, 19 E. 69 St., New York 10021, 212-628-3844. **David Allan Antiques**, 812 Broadway, New York 10003, 212-598-9030. **Fifty/50**, 793 Broadway, New York 10003, 212-777-3208. **Modernage Galleries, Ltd.**, 795 Broadway, New York 10003; 212-674-5603. **Florence Sack, Ltd.**, 813 Broadway, New York 10003, 212-777-2967.

## THORNHILL FARM

■ **Page 44: Vintage tablecloth**, 1940, cotton, \$95; **red plaid dishtowels as napkins**, \$6.50 ea.; **cream-colored china plates**, \$30 ea.; **cream-handled flatware**, \$55 per five-piece place setting; **salt and pepper shakers**, \$4.50—Woffman-Gold and Good Co. (R), 116 Greene St., New York 10012, 212-431-1888.

## 30 GREAT IDEAS

● **Page 47: Room** designed by Barbara Ostrom for the Rogers Memorial Library 1989 Designer Showcase—Barbara Ostrom Assoc., Inc., 1 International Blvd., Suite #209, Mahwah, NJ 07495; 201-529-0444. **Be-leares ottoman print for drapery**, **Cassandra glazed chintz throw pillows**, **Avoriz woven texture table skirt**, **Lina ottoman chair seats**, **Festinian Wallpaper Ensemble on walls**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Rattan chairs**—Fran's Wicker & Rattan Furniture (R), 295 Rte. 10, Succasunna, NJ 07876; 201-584-2230. **Chandelier**—Sermos Inc. (T), 979 Third Ave., New York 10022. **Accessories**—Ping Panilio, 533 Chilton Ave., Elizabeth, NJ 07208. **Serie Italia floor tiles**—Hastings Tile & Il Bagno Collection (R), 201 E. 57 St., New York 10022, 212-755-2710 or 230 Park Ave. S., New York 10003; 212-674-9700.

● **Pages 48 and 49: Reproduction gold leaf brackets for shelf**—Nicholas Antiques, 979 Third Ave., New York 10022, 212-688-3312. **Erectheim wallpaper for dado**—The Twigs, 5700 Third St., San Francisco, CA 94124-2609; 415-822-1626. **Draped fabric paper for screen decoupage**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; available at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Fruit, flower swags, rosettes and drops in screen decoupage**—Clarence House (T), 979 Third Ave., New York 10022. **Slate wallpaper ground on screen**—Osborne & Little (T), 979 Third Ave., New York 10022. **Cotton netting for curtains**—China Seas, 979 Third Ave., New York 10022, 212-429-1170. **Bronze rosettes for curtains**, by V.I.T.—Hines & Co. (T), 979 Third Ave., New York 10022. **Right Sunroom** designed for the Junior League of Montclair/Newark Show House and Gardens Centennial 1890-1990, Lang/Robertson, Ltd., 36 Eagle Rock Way, Montclair, NJ 07042; 201-746-4474. **Painting and wallpapering, decoupage on walls, screen and table** by Charles Puzzo, 165 S. Ridgedale Ave., E. Hanover, NJ 07936; 201-688-0666. **Octagonal table** by Lang/Robertson, Ltd. **Antique pillows**—David Duncan Antiques (R,T), 232 E. 59 St., New York 10021, 212-688-0666. **Bronze chaise, chairs, and torcheres**—Lyle & Umbach (M), 146 W. 57 St., New York 10021, 212-688-0666. **Luten, Clarey Stern** (R), 1059 Third Ave., New York 10021, 212-838-6420. **Wallpaper borders for wall panels, ceiling paper, granite on walls, tortoiseshell on table**—Osborne & Little (T), 979 Third Ave., New York 10022. **Piranesi engraving over chaise, table lamp, classical urn**—Kalkin & Co. (R), The Fashion Center, Rte. 17 and Ridgewood Ave., Paramus, NJ 07652; 201-670-8068. **Wire chandelier**—Circa David Barrett (R,T), 232 E. 59 St., New York 10021, 212-688-0950.

**Reproduction prints of urns and architectural details** (not seen)—J. Pocker & Sons (R), 824 Lexington Ave., New York 10021, 212-838-5488. **Antique architect's drafting table, marble bust, bronze urns**—Agostino Antiques (R), 808 Broadway, New York 10003; 212-533-3355. **Antique bronze compotes**—Newell Galleries (R,T), 425 E. 53 St., New York 10022; 212-758-1970. ● **Pages 50 and 51: White pique chair** in room designed for the 1989 Rogers Memorial Library Designer Show House, Southampton, NY by Noel Jeffrey, 215 E. 58 St., New York 10022. Room with celestial theme for The Alexandria Community Y, Inc. Decorator Show House 1990, Jean Woodman Designs, 2907 Dartmouth Rd., Alexandria, VA 22314; 703-370-5678. **Alouette curtains**—Rue de France (R,MO), 78 Thames St., Newport, RI 02840; 800-777-0998. **Sun, Moon and Stars fabric as tablecloth** from the Winterthur Collection East Parlor Drawing Room for The Alexandria Community Y, Inc. Decorator Show House 1990 designed by Marilyn Poling, Interior Impressions, Inc., 4847 Cordell Ave., Bethesda, MD 20814; 301-657-4490. **Antique mirror**—Meredith Gallery (R,T), 210 E. 58 St., New York 10022; 212-753-0572. **Antique French console**—Amos Judd & Son, Inc., 843 N. Howard St., Baltimore, MD 21201; 301-462-2000. **Floral arrangement** by Ken Swank—Nose Gay Flowers (R), 1120 20th St. NW, Washington D.C., 20036; 202-338-1146. **Vase**—Howard Dawson Antiques, 117 Greenwich Ave., New York 10014; 212-675-7580. **Art by Robert Chapman**—Phoenix Art Press, 424 N. Central Ave., Phoenix, AZ 85004; 602-253-5801. **Special effects painting**—Wormock Studio, 3245 Nebraska Ave., Washington D.C., 20016; 202-537-0134. **Fabrics**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Drapery execution**—Linda Chaney Drapery Designs, etc., 6700 Springfield Center Dr., Suite 1, Springfield, VA 22150; 703-941-1768. **Chaise** by Marilyn Poling for Brunschwig & Fils. **Rug** by Marilyn Poling. **Pinwheel tablecloth and undercloth** for Alexandria Community Y, Inc. Decorator Showhouse 1990 by Steven Richards, ASID, Custom Design Studios, Inc., 4120 South Four Mile Run Drive, Arlington, VA 22206; 703-671-1800. **Diamond-patterned cut-work curtains** made for the Junior League of Boston Decorators' Showhouse '88 designed by Betsy Wilson, Room Beginnings, 1301 Highland Ave., Needham, MA 02192; 617-444-2970. Bathroom with terrycloth covered chair for the Junior League of Boston Decorators' Showhouse 1990 designed by Benn Theodore, Benn Theodore, Inc., 70 Charles St., Boston, MA 02114; 617-227-1915. Greenhouse dining setting by Maryann Krey of St. Louis, MO. **White-checked Royal tablecloths, white-striped damask Royal cloths**, both 100 percent cotton, 56 in. sq.—Necessities (R), 173 Columbia Heights, Brooklyn Heights, NY 11201; 718-797-0530. **Panache fabric for blue undercloths**, Aegean Blue, **Panache for chair slipcovers**, Lake color, 54 in. wide—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800-423-5881. **Antique Venetian mirror**—Faulkenberry's Antiques (R,T), 1925 Cherokee, St. Louis, MO 63118; 314-776-4895. **Blue crystal goblets**—Sallie (R), 9818 Clayton Rd., St. Louis, MO 63124; 314-567-7883.

● **Pages 52 and 53: Just Fun dotted wallpaper and Just Stripes wallpaper**—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800-423-5881. **Headboard, twin-size panel bed** #A861CO198A unfinished, **night table**, #A757-5848A unfinished—JC Penney Co., Inc., 5430 LBJ Freeway, Three Lincoln Centre, Dallas, TX 75240-2650, 214-591-5028. **Heart pillow**—D. Porthault (R), 18 E. 69 St., New York 10021, 212-688-1660. **Right Designer**: Suzy Grote, Suzy Grote Antiques & Interiors, St. Louis, MO. Walls sponged and glazed by William Stack, Koch Brothers Decorating, Inc., 11110 Pam Lane, St. Louis, MO 63146; 314-432-8383. **Camellia fabric**—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800-423-5881. **Serenade wallpaper border**—Laura Ashley (R), 714 Madison Ave., New York 10021, 800-223-6917. **Decoupage wallpaper on screen**, #14482.06, Wedgwood—Brunschwig & Fils (T), 979 Third Ave., New York 10022; available through Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Antique floral pitcher**, #DD6518, \$1,750; **dessert plate** on back wall, #EE6608, \$2,000 per pr.; **Minton lunch plates**, #M6782, \$2,500 per set of eight; **turquoise cup and saucer**, #AA6868, \$75—Bardith, Ltd. (R,T), 901 Madison Ave., New York 10021, 212-737-3775. **Gift armchair**—Bardith I (R,T), 1015 Madison Ave., New York 10019, 212-737-6691. **Painted side table**, \$725—Clairborne Gallery, 136 W. 18 St., New York 10011.



● **Pages 54 and 55:** Display of Blue Willow collection designed by Carolyn Hager, St. Louis, MO. **Oxford bedding ensemble by Esprit Bath and Bed**—WestPoint Pepperell (M), 1221 Ave of the Americas, New York 10020; 212-930-2078.

● **Pages 56 and 57:** Floor with stars for the Alexandria Community Y, Inc., Decorator Showhouse 1990 designed by Jean Woodman, Jean Woodman Designs, 2907 Dartmouth Rd., Alexandria, VA 22314; 703-370-5678. Floor painted by artist Patricia Peters. **Fireboard** for the Junior League of Boston Decorators' Show House 1990, design adapted from a watercolor by Beverly Spear, Spear Interiors, PO Box 81365, Wellesley Hills, MA 02181; 617-237-4774. Fireboard painted by Marilyn Markham. Shutters and fanlight, also room with mural, niche with pitcher painted by artist Jean Pearson, 7 West St., Byfield, MA 01922; 508-465-3278. Pantry for the Charlotte Symphony A.S.I.D. Designer House 1989 designed by Marian Nisbet, ASID, Interiors Unlimited, 401 Hermitage Rd., Charlotte, NC 28207; 704-334-6156. Accessories by Interiors Unlimited. Specialized painting by Tony Montognese.

## WORLDLY WIZARDRY

● **Pages 58 through 65:** G. R. Durenberger Antiquarian, Inc., 31531 Camino Capistrano, San Juan Capistrano, CA 92675; 714-493-1283. The Decorative Arts Study Center, 31431 Camino Capistrano, San Juan Capistrano, CA 92675; 714-496-2132; **Folie Gep fabric**, #62908, mocha, 100 percent cotton, 54 in. wide, 13 1/4 in. repeat, 26 in. horizontal repeat—Brunschwig & Fils (T), 979 Third Ave., New York 10022.

## WHERE OPPOSITES ATTRACT

● **Pages 72 and 75:** Designer: Peter Wheeler, P.J. Wheeler Associates, 17 Edinboro St., Boston, Mass 02111; 617-426-5921. **Dorado sofa**, 84 in. long, \$1,395; **round white dining table**, \$1,250; **caneback French-style side chair**, \$295; as armchair, \$375 ea.; **Thorez upholstered chair**, with Thorez fabric, \$685; **matching Thorez ottoman**, \$325; **iron tables with aqua tile tops**, \$150 ea.; **iron-and-glass end table**, \$695; **ribbon mirror**, \$425; **black vase**, \$45; **iron tree-**

**trunk candlestick**, \$35; **kilim pillows**, 18 in. sq., \$75 ea.; **kilim rug**, 6 by 9 ft., \$830; **round rattan table**, \$275; **black obelisks**, \$95 ea.; **black iron lamp with parchment shade**, \$124; **plaster fruit compote**, \$55; **iron console table**, \$695; **lamp in silver with black shade**, \$395; **silver clock**, \$95; **architectural prints**, \$195 ea.; **throw**, \$195; **iron candlestick**, \$60—Domain (R), 51 Morgan Drive, Norwood, MA 02062; 617-769-9130. **Shutters as screens**, 12 by 72 by 1 1/4 in. thick; \$170 ea.; \$510 per three-panels for screen—Pine Crest (M); through builders and decorators. **Painting on screens and staircase**—Spectrum Painting, 617-247-0457.

## SMALL WONDERS

● **Pages 76 and 77:** **Cigarette table** (on pegs), #252-641, Charterhall Collection, 16 in. sq. by 26 in. high, \$499—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **Torchere** (with crate), #706081, 14 1/2 in. sq. by 37 in. high, \$940—Henredon Furniture Industries, Inc. (M), PO Box 70, Morganton, NC 28655; 704-437-5261. **Round pedestal table**, #5048, from the Stately Homes Collection, 29 1/2 by 27 1/2 in. high, \$549—Baker Furniture (M), 917 Merchandise Mart, Chicago, IL 60654; 312-329-9410. **Sidecar table** (on bench), #4203, from the Special Effects Collection designed by Jay Spectre, #900—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **Hand-wrought iron tabouret** (on crate), #956, 20 in. diam. by 24 in. high, \$1,015—Ironware International (T), 1915 Charlotte Ave., Nashville, TN 37203; 615-329-1700. **Octagonal occasional table**, #6335, painted top design, from the Mario Buatta Collection, 16 in. sq. by 23 in. high, \$1,600—John Widdicomb Co. (M), 601 Fifth St. NW, Grand Rapids, MI 49504; 616-459-7173. **Quarry table** (in center), #Q020, 20 in. sq. by 20 in. high, \$800—Coan Woodworks Inc. (M,MO), 3090 Arenal SW, Albuquerque, NM 87105; 505-877-5707. **Triangle nesting tables**, #7482, 18 in. high, \$375; #7483, 24 in. high, \$425; #7484, 30 in. high, \$475—Jeffco Enterprises Ltd. (M), 1 N. Broadway, White Plains, NY 10601; 914-682-0303. **Tray table**, #585048, from the Et Cetera Collection, \$879—Drexel Heritage Furnishings Inc. (M), 101 N. Main St., Drexel,

NC 28619; 800-447-4700. **Workbench**, #91A03-01, standard size, beech, \$1,075—Garrett Wade Co., Inc. (R,MO), 161 Ave. of the Americas, New York 10013-1299; 800-221-2942, in NY State: 212-807-1155.

● **Pages 78 and 79:** **Traccia table with bird legs**, designed by Meret Oppenheim for Simon International (Italy); 21 in. long oval top by 25 in. high, \$1,170—Modernage Galleries, Ltd., 41 E. 11 St., New York 10003; 212-353-3450. **Shaker end table** (on crate), in Hancock blue, kit, \$319; assembled and finished, \$625—Bartley Collection Ltd., 3 Airpark Dr., Easton, MD 21601; 800-227-8539. **Wicker table**, with shelf, from the French Collection, #9507-10, 30 by 20 1/2 by 31 in. high, \$581—Hickory Chair Co. (M), PO Box 2147, Hickory NC 28603; 704-328-1801; ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Oval tilt-top table**, #1831692, 19 1/4 by 14 1/4 by 21 1/2 in. high, \$39—The Bombay Co. (M,R, MO), PO Box 161009, Fort Worth, TX 76161-1009; 800-535-6876. **Burnt umber porringer table**, #19-3315, \$1,089—Habersham Plantation Corp. (M), PO Box 1209, Toccoa, GA 30577; 800-241-0716. **Scatter table** with twisted pedestal (on bench), #7063-25, from the Sierra Country Collection, \$340—Lane Co. (M), PO Box 151, Altavista, VA 24517; 800-447-4700. **Tri-form table**, #5464, in natural wood #5464, white #5468, black #5466, \$40—Museum of Modern Art Museum Store (R), 11 W. 53 St., New York 10019-5498; 800-447-6662. **Cigarette table**, #108, rojo/alicante #459—Swaim Inc. (M), 200 E. Linden St., High Point, NC 27263; 919-885-6131. **Bannister night stand**, 20 in. sq. by 27 in. high, \$425—Taylor Woodcraft, Inc. (M), PO Box 245, S. River Road, Malta, OH 43758-0245; 614-962-3741.

## PAST PERFECTED

● **Pages 80 and 81:** Sue Naff, Freelance Floral Designer and Party Planner, 203-384-2824. Contractor: John Desmond Builders Inc., 2315 Post Road, Fairfield, CT 06430; 203-259-7323. Kitchen designer: Beverly Ellsley, Beverly Ellsley Inc., 179 Post Road West, Westport, CT 06880; 203-454-0503. **Antique wicker furni-**

(Continued on page 151)

## BRUSH ON THE CHARM



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**On Canvas Replicas** of oil painting masterpieces. Astonishing reproductions recreate the exact colors, details and textures of the originals. More than 370 elegantly framed Impressionist, portraits, landscapes, hunt scenes, etc. pictured in 92 colorful pages. **H.A. DeNunzio, Co. Inc., \$5.**

The Masters' Collection

16

**Don't Miss Dorothy's Beautiful Catalog!** More than 300 full color photos of curtains and accessories pictured in idea-generating room settings. The new "Ready Ruffles" catalog will be included free with the latest value-packed 80-page custom catalog. **Dorothy's Ruffled Originals, Inc., \$4.**

Dorothy's Ruffled Originals, Inc.

17

**Tour a Laura Ashley Home Catalog** and discover page after page of exquisite, traditional designs for every room in your house. Discover the ease of fully coordinated decorating. Two seasonal home catalogs and festive Christmas issue. (Charge is refundable). **Laura Ashley, \$5.**



18

**Crewel Fabric Direct From Importer.** Elegant patterns hand-embroidered in wool on durable cotton. For drapery, upholstery, bedspreads, slipcovers, etc. Fabric: 52" wide, from \$12 per yard. Ready-made bedspreads, tablecloths and totes. Color catalog/swatch. **Shama Imports, \$1.**

SHAMA IMPORTS, Inc.

19

**Brass Beds By Lisa-Victoria** are the ultimate in quality and craftsmanship. Each heirloom quality bed is designed by Lisa and custom made. What's more it is personally inspected during production and no detail escapes Lisa's eagle eye. Glorious color catalog. **Lisa-Victoria, \$4.**

Lisa Victoria BRASS BEDS, INC.

20

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The Parsons Collection, Inc.



21

**Made Especially For You.** Buy beautiful custom-upholstered furniture direct from this North Carolina family-owned manufacturing plant. Service and quality is top drawer. Color Catalog features 150 pieces plus manufacturer's price list and swatch order form. **Hunt Galleries, Inc., \$4.**

*Hunt  
Galleries, Inc.*

22

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Fifth  
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23

**Uncommon Threads** specializes in unusual and decorative needlepoint kits, the kind of creative touches that personalize a home. Catalog includes books and accessories and the latest designs from Mario Buatta, Elizabeth H. Bradley and Catherine Reurs. **Uncommon Threads, \$3. Canada, \$4.**

*Uncommon  
Threads*

24

**Enjoy The Luxury of Shopping** from Victoria's Secret of London while you're sipping your coffee at home. Their international collection of lingerie and fashion has been compiled for the most discerning tastes. Receive a gift coupon for up to \$50 off your first purchase. 7 issues. **Victoria's Secret, \$5.**

*VICTORIA'S  
SECRET*

25

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*Diamond Essence*

26

**Cashs of Ireland.** Ireland's most elegant 64-page color catalog offers you duty-free shopping. You'll find beautiful values in Irish fashion, porcelain figurines, jewelry and Waterford crystal. **Cashs of Ireland, \$3.**

*CASHS  
OF IRELAND*

27

**Missing A Piece Of Your Pattern?** Beverly Bremer Silver Shop has over 1,000 patterns of new and beautiful-as-new sterling silver flatware in stock—at up to 75% off retail prices. Write for inventory of your pattern. **Beverly Bremer Silver Shop, free.**

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28

**Count On Ross-Simons** for fine jewelry and decorative accessories. Take comfort in the fact that the prices and service are as special as the gifts. Catalogs brim with diamond, gold and silver jewelry, pearls, watches, crystal, flatware, china, collectibles. Year subscription (4 catalogs). **Ross-Simons, \$2.**

*Ross-Simons*  
FINE JEWELERS SINCE 1952

29

**The Tradition Continues.** Color catalog features lawn furniture with classic and timely styling from bygone days, masterfully recreated in cast aluminum. Also shown are plaques, fountains, urns, planters, mailboxes, tree benches, a gazebo, lanterns, the Old Charleston Bench. **Moultrie Manufacturing, \$3.**

*Moultrie  
OLD  
SOUTH  
Manufacturing Co.*

30

**Forty-eight pages of timeless lighting designs.** The 147 reproductions in this catalog embody classical style elements that blend easily with the traditional & the avant-garde. These handmade fixtures have finishes, colors and patinas that look 100 years old. **Period Lighting Fixtures, \$3.**

*Period Lighting Fixtures  
True Reproductions of 18th Century American Lighting*

31

**Gifts That Are Always Right,** always welcome come from Thurber's. Enjoy the luxury of shopping from the comfort of home for china, crystal, sterling silver, silverplate and stainless flatware as well as unusual gifts and Christmas ornaments. Best of all, everything is discounted. **Thurber's, 50¢.**

*Thurber's*

32

**Victorian and Chippendale Storm/Screen Doors** beautifully handcrafted of wood. Many styles. All sizes. Other interesting items in the catalog are planters, gingerbread trim, ceiling medallions and porch furniture. **The Old Wagon Factory, \$2.**

*THE OLD WAGON  
FACTORY*

33

**Furniture Shopping?** Order fine 18th century reproductions at astonishing savings without setting a foot outside your door. Terrific shop-at-home catalog comes from this distinguished firm who has been pleasing House Beautiful readers for 30 years. **Ephraim Marsh Furniture, \$2.**

*Ephraim Marsh*

34

**One year of the Crate & Barrel Catalogs** you've probably been hearing about! One year of the most interesting cookware, glassware, tableware, bedding and accessories you'll find anywhere. One year of the newest products for your special 90's lifestyle. **Crate & Barrel, \$2.**

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*HOLIDAY*

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*Martha M. House*

39

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MANOR*

40

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*The Bombay  
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the  
World  
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42

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*Frombruché*

43

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Home  
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44

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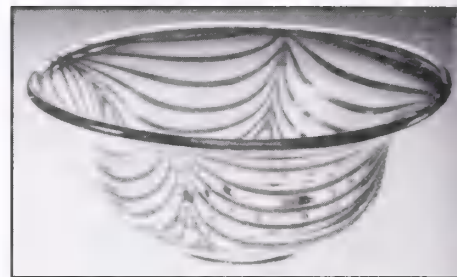
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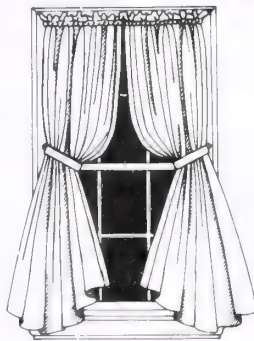
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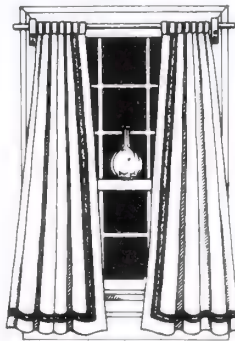
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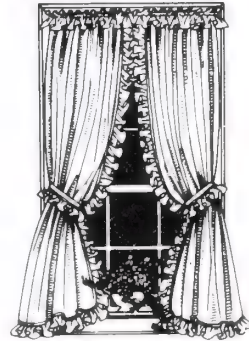
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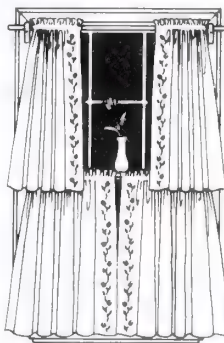
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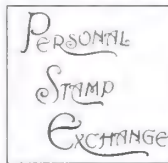
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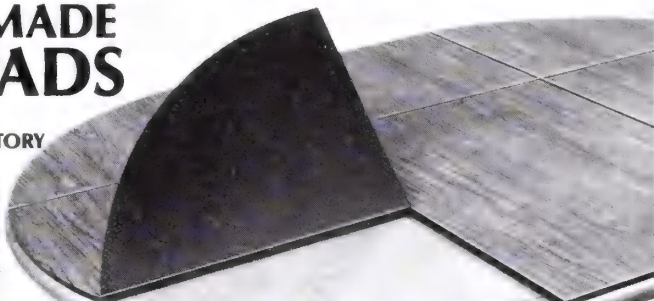
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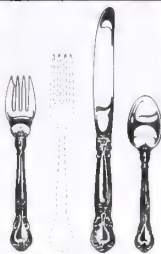


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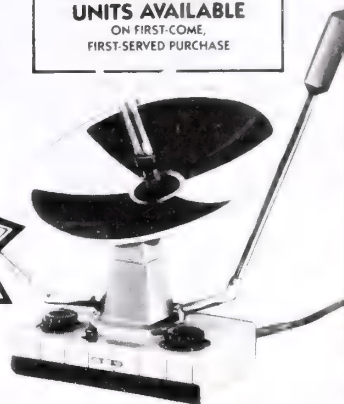
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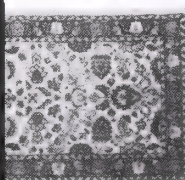
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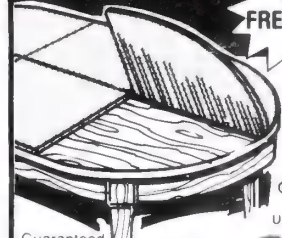
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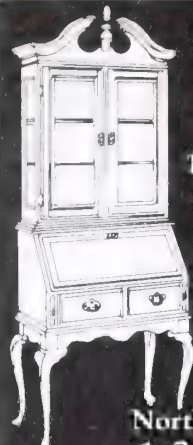
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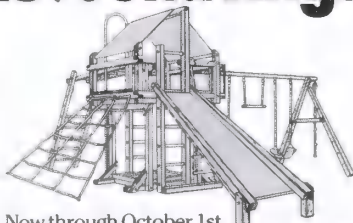
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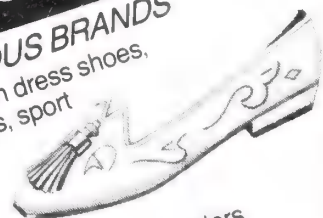
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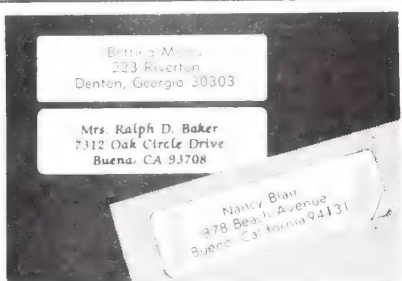
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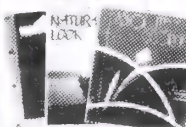
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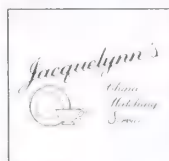
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78

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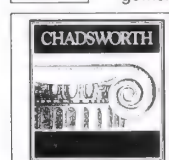
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80

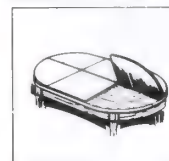
**The Neoclassical Collection** put together for you by Chadsworth offers wooden pedestals, table bases, hand-cast urns and architectural accents. You will also find table tops of glass, marble, granite and onyx. **Chadsworth, Inc. \$2.**



81

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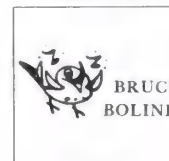
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82

### Bruce Bolind Catalog keeps getting better and better.

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83

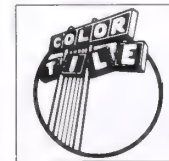
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85

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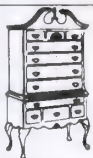
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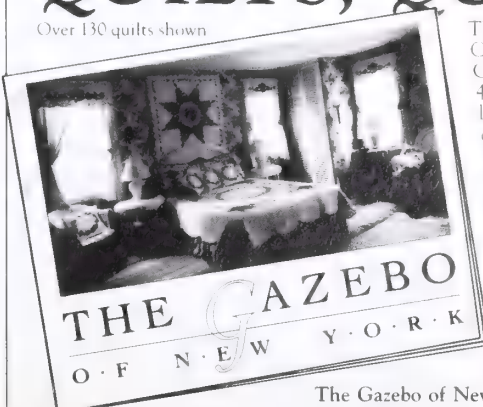
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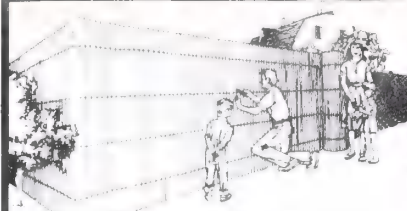
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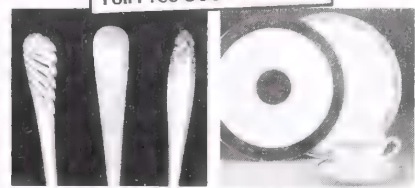
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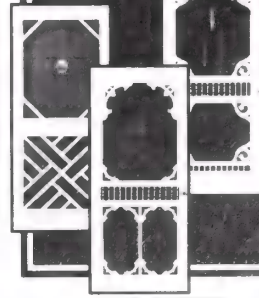
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## PRODUCT INFORMATION

*Continued from page 131*

**ture**—The Wicker Garden (R), 1318 Madison Ave., New York 10128; 212-410-7000. **Larkspur Court printed fabric**, #476 Americana, fabric for seat cushions, #P9243—Bloomcraft, Inc. (M), 381 Park Ave. S., New York 10016; 212-283-8900. **Maja fabric on small cushions**, in Wedgwood Blue #52, 51 percent linen, 49 percent cotton, 54 in. wide, \$22 per yd.—Covington Fabrics (M), 267 Fifth Ave., New York 10016; 212-689-2200. **Gage painting** 1988, 48 in. sq., by Max Coyer, \$8,000—Hal Katzen Gallery (R), 475 Broome St., New York 10013; 212-966-4469. **Love seat**, #2067, 64 by 34½ by 30½ in. high, \$1,313—Lee Industries Inc. (M), PO Box 26, Newton, NC 28658; 704-464-8318. **Mezzo fabric on love seat**, #52 Wedgwood Blue, 51 percent linen, 49 percent cotton, 54 in. wide, \$22 per yd.—Covington Fabrics (M), 267 Fifth Ave., New York 10016; 212-689-2200. **Ottoman**, #532, 28 by 18 in. high, \$388—Lee Industries Inc. **Larkspur Court fabric on ottoman**, #476 Americana, Teflon treated—Bloomcraft, Inc. (M), 381 Park Ave. S., New York 10016; 212-283-8900. **Antique wicker furniture**—The Wicker Garden (R), 1318 Madison Ave., New York 10128; 212-410-7000. **Small checked pillows fabric**, seat cushions on wicker, Maja fabric in Wedgwood Blue #52, 54 in. wide, \$22 per yd.—Covington Fabrics (M), 267 Fifth Ave., New York 10016; 212-689-2200. **Print pillows with ruffle**, cushion on stool, table cover, #P9243, Larkspur Court, #476 Americana, Teflon treated—Bloomcraft, Inc. (M), 381 Park Ave. S., New York 10016; 212-283-8900. **Rug**, 6 by 9 ft., from the Hyde Park Collection, #214-5, \$4,050—F. Schumacher & Co. (T), 939 Third Ave., New York 10021; 212-213-7883. **Cast-iron urns**, \$9,500 per pr.—Thos. K. Woodard (R), 835 Madison Ave., New York 10021; 212-988-2906. **Bird cage**, \$5,500—Pure Madderlake (R), 478 Broadway, New York 10013; 212-941-7770. **Artichoke**, #U6524, \$125; **candlesticks**, \$80 ea.; **parakeet**, \$225 per pr.—Mottahedeh & Co. (T), 225 Fifth Ave., New York 10010; 212-685-3050. **Gwynedd pink throw**, #G, 50 by 70 in., \$140—Mystic Valley Trading (T), 58 Cross St., Winchester, MA 01890; 617-729-0660.

● **Pages 82 and 83: Handcrafted cabinets, antique tiles on backsplash**—Beverly Ellsley Collection, 175 Post Road West, Westport, CT 06880; 203-227-1157. **Downdraft gas cooktop**—Thermador/Waste King (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-1133. **Microwave oven, double ovens, dishwasher**, GE Monogram—General Electric Co. (M), G.E. Answer Center Service; 800-626-2000. **Refrigerator**—Sub-Zero Freezer Co., Inc. (M), PO Box 4130, Madison, WI 53711; 608-271-2233. **Sink**, Lakefield K5924—Kohler Co. (M), Kohler, WI 53044; 414-457-4441. **Faucet**, Herbeau de Dion—La France Imports, 2915 Redhill Ave., STEBO2, Costa Mesa, CA 92626; 714-966-0901. **Three-tiered plate stand**, \$115; **white bowl**, \$18.50—Wolfman-Gold and Good Co. (R), 116 Greene St., New York 10012; 212-431-1888. **Herb-gathering basket**, handcrafted oak, #W581, 20 by 13 by 5 in. deep, \$41.99 pp.—Shaker Village Workshops, PO Box 1028, Concord, MA 01742; 617-646-8985. **Splatterware pitchers**, MG Blue, #2070 medium, \$12.50; #2072 large, \$17.50—Bennington Potters Inc., 324 County St., Bennington, VT 05201-0199; 802-447-7531. **Dining area furniture** see above. **Mezzo fabric on dining table**, #52, Wedgwood, 51 percent linen, 49 percent cotton, 54 in. wide—Covington Fabrics (M), 267 Fifth Ave., New York 10016; 212-689-2200. **Birdhouse**, #0030, 12 in. sq. by 12 in. high, \$128—Lady Slipper Designs, Rte. 3, PO Box 556, Bemidji, MN 56601. **Woodard Weave rug on kitchen floor**, Newton #40, 27 by 10 in., \$270—Thos. K. Woodard (R), 835 Madison Ave., New York 10021; 212-988-2906.

## HARVEST OF FOOD AND BEAUTY

● **Pages 84 through 87: Mudd's Restaurant and Gardens**, 10 Boardwalk, San Ramon, CA 94583; 415-837-9387. **Crow Canyon Institute**, 10 Boardwalk, San Ramon, CA 94583; 415-837-0728.

## ENTERTAINING PLUS

● **Pages 88: Sandomenico New York Inc.**, 240 Central Park So., New York 10019; 212-265-5959; **Le Cirque**, 58 E. 65th St., New York, 10021; 212-794-9292.

## MERGING WITH THE GARDEN

● **Page 111: Architects: Hartman-Cox Architects**, 1025

Thomas Jefferson St., NW, Suite 170, Washington, DC 20007; 202-333-6446. **Partner in charge: George E. Hartman**, Project architect: William L. Neudorfer. Contractor: Ed Loneragan, 824 N. Jefferson St., Arlington, VA 22205; 703-243-7471. **Interior designers: Oz Interiors**, Mary Odyne; 301-652-4214 and Tina Zara; 703-528-6574. Sq. footage of addition, including kitchen, 750 sq. ft. Total sq. footage of house, 4,200 sq. ft. Size of lot: 12,500 sq. ft. **Exterior woodwork: Hartman-Sanders Column Co. (M)**, 4340 Bakers Circle, Atlanta GA 30360; 800-241-4303. Redwood and medium density overlay plywood; redwood columns. Roof: Slate. **Insulation: Johns-Manville Fiberglass Division (M)**, PO Box 5108, Denver, CO 80217-5108; 800-654-3103. **Windows and doors: Kolbe & Kolbe Millwork Co. (M)**, 1323 S. 11th St., Wausau, WI 54401; 715-842-5666. **Lighting: #7054-A1 and #7701-A1—Lightolier (M)**, 100 Lighting Way, Secaucus, NJ 07094-0508; 201-864-3000. **Hardware: Baldwin Hardware Corp. (M)**, 841 E. Wyomissing Blvd., Reading, PA 19612; 215-777-7811. **Interior and exterior millwork: The Fireplace Mantel Shop (R)**, 4217 Howard Ave., Kensington, MD 20850; 301-564-1550. **Outdoor furniture. King George Dining Collection set table**, \$1,200 and **chairs**, #KGA20, \$540 ea.—Summer Classics (M), PO Box 1090, 111 Hinds St., Pelham, AL 35124; 205-663-1688; **Park Place**, 2251 Wisconsin Ave. NW, Washington, DC 20007; 202-342-6294. **Hampton Bench—Garden Concepts**, AML Corp., 8001 Centerview Pkwy, Suite 114, Memphis, TN 38018, 901-756-1649; **Park Place (R)**, 2251 Wisconsin Ave. NW, Washington, DC 20007; 202-342-6294. **Exterior paint**, Duron White White #5820—Duron (M), 10406 Tucker St., Beltsville, MD 20705; 301-937-4600.

● **Page 113: Floors** in kitchen, breakfast room and living room: random tongue, width and groove, bleached oak plank flooring installed by the contractor. **Oval pine table**, 42 in. diam., \$875, and **antique Swedish chairs**, \$2,500 per set of 6, **blue-and-white bowls**, by Simon Pearce, 14 in. diam., \$152; 9 in. diam, \$71; **sq. low dish**, \$71; **large oval dish**, \$192—Skandina (R), 6 N. Madison St., Middleburg, VA 22117; 703-687-3730. **Deauville Plaid fabric** (on chairs), #34071.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022; Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Skylight—Bohem Skylights, Inc.**, 7201 Westfield Ave., Pennsauken, NJ 08110; 800-777-7201.

● **Page 115: Antique American walnut bookshelves** as end table, #FFAQ42, \$560; **hand-pegged chestnut table**, 5 ft. 7 by 2 ft. 4 by 30 in. high, \$3,800; **decorative metal architectural panel with stars**, \$3,400—Rooms & Gardens (R), 1631 Wisconsin Ave. NW, Washington, DC 20007; 202-965-3820. **Chair** by Summerhill \$3,085; antique Aubusson pillows, #P5517A, #P5517B; **iron garden chair**, \$2,400—Trade Wings (R), 300 D. St. SW, #721, Washington, DC 20024; 202-479-6946. **Antique American wood trunk**, \$750; **antique green wood box**, \$575—Marston Luce (R), 1314 21st St. NW, Washington, DC 20036; 202-775-9460. **On French table: wooden tassels**, \$200 ea., and **brass finials**, \$300 per pr.—Rooms and Gardens. **Large green pot**, \$125—Thomas-Matthews Antiques (R), 4233-D Howard Ave., Kensington, MD 20895; 301-564-4971. **Wrought-iron Swedish candlesticks**, \$60 ea.—Skandina (R), 6 N. Madison St., Middleburg, VA 22117; 703-687-3730. **Shaker floor lamp**, #283, \$700—J. Lambeth & Co. (R), 300 D. St. SW, #325, Washington, DC 20024; 202-646-1774.

● **Page 119: Kitchen Cabinets—Heritage Kitchens (R,M)**, 215 Diller Ave., New Holland, PA 17557. **Kitchen countertop**, Corian—DuPont (M), 800-441-7515. **Porcelain berry dish**, \$55; **Belgian collander**, \$150; **French wire lettuce washer**, \$95; **French wire pommes frites basket**, \$75—Thomas-Matthews Antiques (R), 4233-D Howard Ave., Kensington, MD 20895; 301-564-4971. **White quilted pique tablecloth**, 70 in. rd., \$180; **cherry napkins**, \$8.50 ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Brick dining room floor**, Calvert #30-000—Potomac Valley Brick & Supply, 5515 Randolph Rd., Rockville, MD 20852; 301-770-3770. **Biedermeier pedestal table**, 43 by 30 in. high, \$3,850; **metal urn**, 19th c., \$250—Thomas-Matthews Antiques (R), 4233-D Howard Ave., Kensington, MD 20895; 301-564-4971. **Painted wood urns**, \$2,400 per pr.—Marston Luce (R), 1314 21st St. NW, Washington, DC 20036; 202-775-9460.

## FLOATING THROUGH AMERICA

*Continued from page 40*

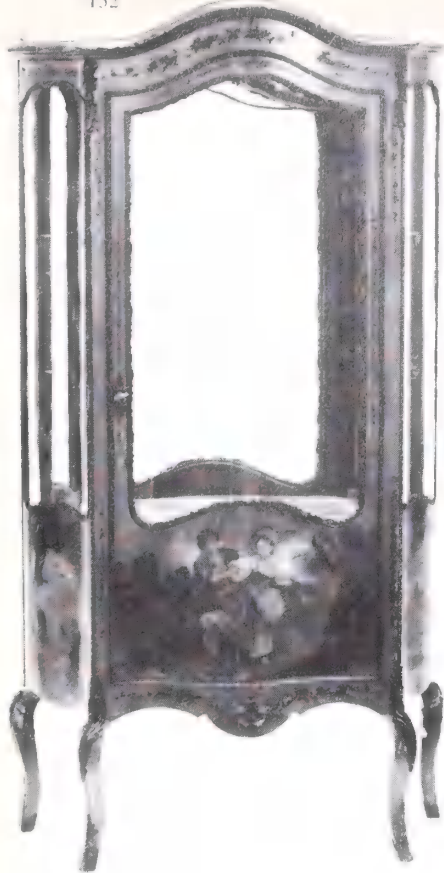
Bonneville Dam, where underwater glass panels reveal salmon migrating upstream. The \$1,800 to \$2,660 per person (double occupancy) covers everything. (Special Expeditions, Inc., 720 Fifth Ave., New York, NY 10019; 800-762-0003; in New York State, 212-765-7740)

*Sandy Sheehy wrote Bermuda's Colorful Heritage for HB February 1990. Her book Great Getaway Weekends will be published this month by Peterson's Guides.*

## DAY CRUISES

Some of the best fully narrated waterborne excursions require only a few hours and cost less than \$50. Among the top picks: **Chicago from the Lake** (455 E. Illinois St., Suite 361, Chicago, IL 60611; 312-527-1977; \$15) Co-sponsored by the Chicago Architectural Foundation, this 90-minute trip along all three branches of the Chicago River reveals the whole span of the city's commercial and industrial buildings. **Annabel Lee Plantation Cruises** (4400 E. Main St., Richmond, VA 23231; 804-222-5700; \$29.95 adults, \$14.95 children, with buffet) This Tuesday brunch cruise takes you to Westover, then by bus to Berkeley and Shirley plantations. **Paseo del Rio** (202 E. Nueva St., San Antonio, TX 78205; 512-224-9909; \$2.) The best view of the Alamo City's German-influenced, 19th-century limestone buildings and fanciful WPA-era River Walk is from the open barges that ply the San Antonio River as it winds through downtown. The **Voyageur** (Louisiana Cruises, #2 Canal St., New Orleans, LA 70130; 504-523-5555; \$9.50 adults, \$4.75 children 6-12.) For five hours, this little riverboat threads its way along the Mississippi and into Bayou country, following 17th-century Cajun canals and stopping at Beauregard House, an 1833 Creole mansion. **Viking Tours** (101 Swinburne Row, Brick Market Pl., Newport, RI 02840; 401-847-6921; \$10) This boat trip cruises past grand summer houses and venerable yacht clubs, stopping for a tour of Hammersmith Farm, Jacqueline Kennedy Onassis's family's 28-room summer cottage. **Gondola Getaways** (5437 East Ocean Blvd., Long Beach, CA 90803; 213-433-9595; \$50 per couple) Looking like Venetian gondolas, these boats ply the canals of Naples Island, where houses range from the Hershey family's Victorian hunting camp to California contemporary. ■





☐ My gold-painted, 6-foot-high Chinese cabinet has a mirrored back and is decorated with realistic paintings of Victorian people. When was this type of cabinet used? What is its value?

R.S., Dunwoody, Ga.

You have a Louis XV-style cabinet, or vitrine, first made in the 18th century and still being copied. Early 19th-century examples have one-piece wooden (not plywood) backs, curved glass and hand-carved legs. If the gold finish is in excellent condition, a 19th-century vitrine is worth \$3,000.

☐ My print showing prairie dogs is marked "Lith. printed & Cd by J.T. Bowen, Philad' 1846." It is about 28 by 22 inches. A friend said it was an Audubon, but I thought Audubon prints were exclusively birds.

Mrs. R.J.T., St. Petersburg, Fla.

John James Audubon's painted birds filled his most famous books, but he also did a lesser-known book—"Viviparous Quadrupeds of North America"—picturing mammals and lithographed, printed, and colored by J.T. Bowen of Philadelphia. Original bird prints are priced much higher than mammal prints. Your print has limited appeal, but if original is worth about \$1,500.



☐ This lamp was purchased at auction in 1975 for \$1,000. The shade is signed on the inside with the name Handel. The base is bronze. Can you tell me anything about lamps like this?

D.S., Connellsville, Pa.

Philip J. Handel made art glass and lamps in Meriden, Conn., and New York City, from 1885 to 1933. Most of the Handel shades were like yours, but some were leaded glass similar to the more famous Tiffany pieces. Your parrot lamp was first made in 1922. A similar lamp sold recently at auction for \$33,000.

☐ My 9-inch painted glass vase is marked Daum Nanc. What is its value and age?

S.L., Newland, N.C.

Jean Daum started a glassworks in 1875 in Nancy, France. The company is still in business as *Cristalleries de Nancy*. The factory's usual signature was the word Daum over the word Nancy. Your c. 1910 vase was made with several layers of cut, colored glass and additional enamel-painted trees. It is one of many types of cameo glass now popular. In perfect condition your vase is worth more than \$3,500. ■



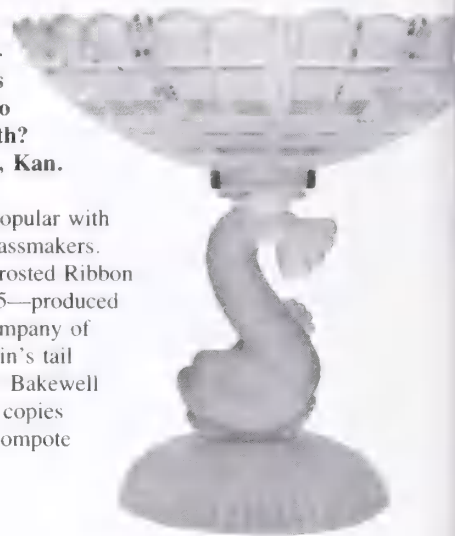
## YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ My pressed-glass fish-tail compote is 8 inches high. How old is it? Who made it? What is it worth?

C.F.C., Burlington, Kan.

The dolphin design was popular with 19th-century American glassmakers. Yours holds an unusual Frosted Ribbon bowl—popular about 1875—produced by Bakewell, Pears & Company of Pittsburgh, Pa. The dolphin's tail tells who manufactured it: Bakewell used an open tail. Recent copies have a closed tail. Your compote is worth \$350.





October

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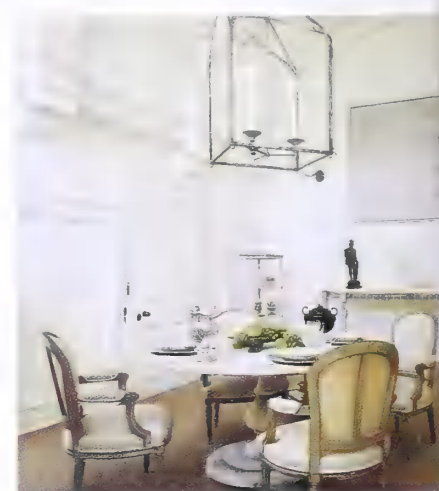
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A pastoral mural creates a romantic backdrop in the home of Charlotte Moss, an antiques dealer in New York City. Her shop now carries a new collection of upholstered furniture (see page 17). Painter: Anne Gray Harris. Photograph: Jeff McNamara.



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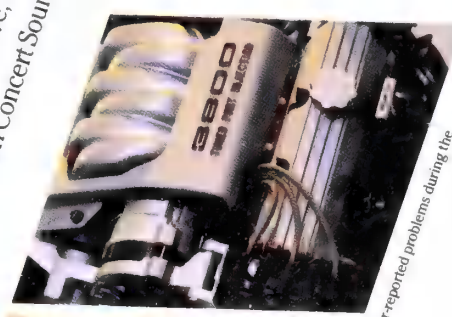


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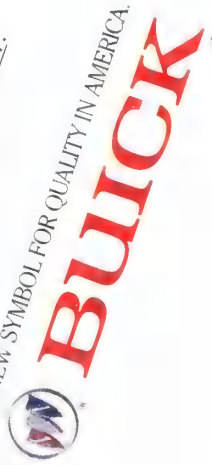
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"We started with the existing color scheme in his house."



Stewart Solle,  
Half Moon Bay, California

"It's nice to work with someone you can trust."



home.

draperies, pleated shades, vertical blinds, carpeting and even custom area rugs I was able to show Stewart, we began to narrow down the options.

*Decorating takes teamwork and the sharing of ideas.*

"Based on his choice of cabinets, tiling and wallpaper, we created a more dramatic scheme with draperies in another color.

"He wanted to keep an open view of the golf course from the family room. So we agreed on custom valances with bold gray and white stripes. But in the living room, he needed



Anne Wilhelm

Decorating Consultant

JCPenney Custom Decorating

something very elegant and traditional. To accent the high ceilings, I suggested double balloon valances with bishop-sleeved draperies and sheers."

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## DISCUTEN LA DE TOILE

# COCO

A TANTALIZING NEW ASPECT OF THE MODERN CLASSIC



## WHAT IS IT THAT FIRES A DESIGNER'S IMAGINATION AND CULMINATES IN A ROOM THAT DELIGHTS THE EYE, INVITES THE SOUL AND SERVES ITS PURPOSES?



LILO RAYMOND

**H**ow does a truly wonderful room happen? This simple question has always seemed to me one of the most mysterious in decorating. From the minute you enter such a room—one that delights the eye, invites the soul and graciously serves its purposes—you are aware of a wholeness that is intangibly more than the sum of its parts. A harmony reigns. This is no mere matter of tables and chairs, however intriguing they might be, any more than a great poem is an assemblage of interesting words. In the rooms we have loved best over the years, from the rustic to the lavish, the most memorable ingredient, I believe, has been a personal vision.

Every year, as we visit decorator showcase houses all over the country and select for you the most enchanting of the rooms we've seen, this matter of vision comes back to tantalize me. Where does it come from? What is it about a room that fires a designer's imagination, then leads the eye through the fabric swatches and paint samples right up to the placement of a picture and the final fluff of a pillow?

In talking with some of the decorators whose work we admired, we realized that

the vivid idea that is the root of a great room can be sparked by many things: a room's period or its architectural details, a fantasy, or even a problem. Perhaps the spark is a splendid sea view one longs to invite indoors, as in the tiny garden room on page 80 that Manijeh Emery created with a minimum of furniture and the bold stroke of a trompe l'oeil wisteria pergola. For Barbara Ostrom, who fashioned a whimsical Victorian conservatory out of nothing more promising than a New York City rooftop, it was the sky itself (and no doubt the urbanite's eternal hunger for light) that inspired her glass-roofed octagonal folly on page 76. Her idea brought with it visions of ferny grottoes, stained glass and majolica monkeys—period fancies she tucked in with a touch of sophisticated slyness.

In truth no room, however bare and new, is a blank slate. Even if it lacks architectural distinction, the space ready for your transforming touch is already speaking to you in many ways. What's most important, for all of us who live in real houses rather than decorator showcases, is the kind of life you want this room to live. Do you imagine it full of friends and family, a genial space for special gatherings? If so, is the tone of the gathering traditional and a touch formal, as expressed in the lovely Boston dining room done by Richard E. Eustice on page 84? Or casual and colorful, with all ages perched about for a grand buffet? As a friend of ours learned from designer William Diamond, a person with vision can open possibilities and solutions we might never think of alone, even though they are right before us.

She had told him: "We have this huge dining room to fill up somehow, but no space for our books or for cozy reading anywhere in the house." Diamond gazed around the room—the kind that has traditionally lent itself to strict symmetry—and said suddenly, "Then think of dining in a library." From that bang of a concept evolved a warm and engaging multi-use room, and what is more important, a room with that delightful personal dimension that made it truly theirs. Lending a handsomeness of scale are an architecturally striking book wall painted gray green and a grand

piano; a loveseat slipcovered in natural linen lends ease, and a glowing traditional warmth is provided by a red Persian rug. From the need sprang the vision—a book-lover's feast. "It's a room I love to come home to," says the delighted owner.

An inspired eye like William Diamond's can often see the whole picture in a flash of imagination. But for the rest of us mortals, vision more often grows in layers, like a pearl. Our great beginning may be no more than a vibrant kilim we love or a fine inherited piece, one that naturally takes pride of place, helping us to envision the style and develop the room we want around it.

Thinking about a great beginning for the whole house, we've sought out, this month, some stunning entrance halls to share with you. Like the opening bars of a symphony—or for that matter, a Broadway musical—the entry creates a mood and an expectation of what is to follow. Yet too often, I feel, entrance halls are neglected spaces, treated as if they were mere boarding ramps or walk-through closets. Not everyone has a sweeping staircase or an antique console table to catch the eye; but even a small entry can open its arms to a guest. It is here, after all, that friends doff their coats, and neighbors and children stamp in from the cold.

One artist I know has painted a fanciful mural of animals and arching trees on her entrance walls and even across part of the floor; that and a single oak coat rack are all it takes for perfect introduction to the happy spirit of her home. I often wondered, when I visited, what inspired her to make those first bold swipes of color across a perfectly bland white wall. "Well," she finally told me, laughing, "I just wanted a small rabbit, this one down in the corner, as a surprise. So I did him. And the rest just followed!" ■

*JoAnn R. Barwick*

JOANN R. BARWICK  
EDITOR IN CHIEF





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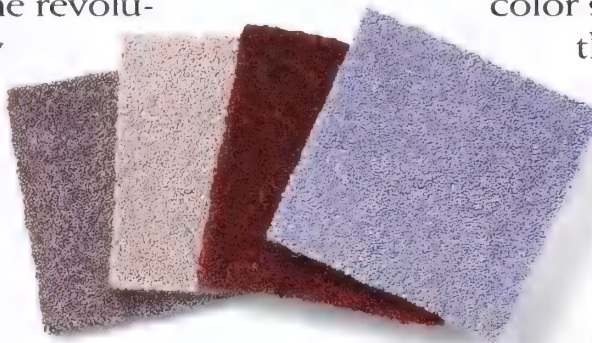
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# STYLE BEAT

Editors SALLY CLARK  
and DARA CAPONIGRO

**D**esigner Betsy Taylor from Arkansas gives a punchy look to needlepoint with her two new kit designs for pillows (below). Dog with bandanna, 16" by 16", is \$70; watermelon, 13" by 13", \$60, both plus shipping. Kits include needles and wool. Available from The Paisley Rabbit, 501-664-4175.



ANNE K. PRICE

## A FIRST COLLECTION

**F**ans of romantic design can always find something new at the NYC decorating shop of Charlotte Moss (right). Just arrived: Moss's first retail upholstery group, inspired by five female style setters of this century. The Wallis (above) is a scroll-arm dressing-table bench, starting at \$1,350, inspired by Wallis Simpson, Duchess of Windsor; the Coco (right) after Coco Chanel, is a comfortable armchair, priced from \$1,200; both in customer's own fabric. A brochure, with decorating ideas and framable watercolor illustrations, is \$5 from Charlotte Moss & Co., 1027 Lexington Ave., New York, NY 10021.



TOM McWILLIAM



**A** fine way to give rooms a neoclassical note (below): reproduction of an ancient Italian vase painting, \$260. From W. King Ambler, Inc., 314-965-3252.



TOM McWILLIAM



TOM McWILLIAM

## SHADE FLOWERS

**T**he gardens surrounding her cottage in Devon, England, sparked Charlotte Smith's idea for her botanical lampshades (left). Realized in pastel colors and partially cut out, the designs have a three-dimensional effect. Shade, \$55; wood lamp base, \$55 each, plus \$5 shipping. To order: Alastair Smith, 35 Killingworth Turnpike, Clinton, CT 06413; 203-664-0034. ►



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**T**he white-steeped church that dots New England village greens inspired this birdhouse (right). Handcrafted in Minnesota, \$76, plus shipping, from Lady Slipper Designs. To order: 218-751-0763.



**A** barrel with fishing poles and ads for worms create the look of an old-time bait-and-tackle shop (below), \$210. From ABC Carpet & Home, 212-473-3000.



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SEE PRODUCT INFORMATION



**W**ood and tin bird feeder becomes a Feed & Seed store, complete with front porch (above). Handmade in the South, \$64 plus shipping, from Ala "Bamma" Folk Art. To order: 205-382-5430.



At Sweet Nellie, her NYC shop, owner Pat Ross always has vintage one-of-a-kind birdhouses (above), priced from \$65 to \$350. Ross hunts for them while driving in New England. "I look for charm, architectural details, good condition, bright color," says Ross, whose NYC customers display these classics on window ledges and on shelves in their apartments. Sweet Nellie, 1262 Madison Ave., New York 10128; 212-876-5775.



The cozy thatched-roof cottages nestled in the lush landscape of England were the models for this picturesque birdhouse (left), with a golden thatched roof and architectural details of wood splints \$60. ABC Carpet & Home, 212-473-3000





The dog-faced birdhouse (above, left) is made of terra cotta-colored cement, \$75, from Sweet Nellie, 1262 Madison Ave., New York 10028, 212-876-5775. Cat-faced birdhouse (above, right) of painted wood, \$44, from Museum of American Folk Art Gift Shop, 2 Lincoln Sq., Columbus Ave. at 60th St., New York 10023.

**A**dorned with multicolored glass jewels, this 1940s birdhouse, (below) \$750, is from the American Primitive Gallery, which specializes in unusual and funky folk art. The Gallery is at 596 Broadway, New York 10012; 212-966-1530.



**T**he copper-roof birdhouse (above) dangling from a tree, \$52, is crafted in Tenn. From W.M. Green & Company, PO Box 278, Highway 64 East, Robersonville, NC 27871. To order: 800-482-5050.

Condominium for the birds (below). Probably intended as a refuge for martins, this 1930s example of bird housing has the small-scale architectural details collectors covet—tin shingles on the roof, second-story dormer windows, front porch with pillars. Priced at \$1,500, Timothy Mawson Antiques, Main Street, New Preston, CT 06777, 203-805-4752. ■

**N**orth Carolinians Paul and Linda Sumner designed a 12-inch-tall birdhouse, then perched it on a 6-foot-high pedestal (right). Wood and copper, \$340, from Zona, 97 Greene St., New York 10021; 212-925-6750.



This birdhouse of old burrwood (above) is handcrafted in California of wood and tin. Like singular pieces of contemporary folk art, no two houses are exactly alike. This birdhouse is 20 inches high, \$165, from Wulfsberg-Gold & Good Company, 116 Greene St., New York 10012, 212-431-1888.





# STYLE BEAT

## TRIMMINGS TO BUY BY MAIL

**T**he tassels, fringe and cord trims (below) that decorators use to give upholstery and curtains a custom look is sometimes difficult to buy at retail. Now the problem is solved by ABC Carpet & Home's new mail order trim shop. For information: 212-473-3000, ext. 235.



MICHAEL GRAND

**I**n the 1800s American country artisans relied on inventive paint techniques to dress up simple furniture. A sponge design in blue-on-white paint was one favorite motif. That look is still fresh, as this new console table (right) shows; Charles Keath, Ltd., \$165; 800-388-6565.



MICHAEL GRAND



STEVEN KLARER

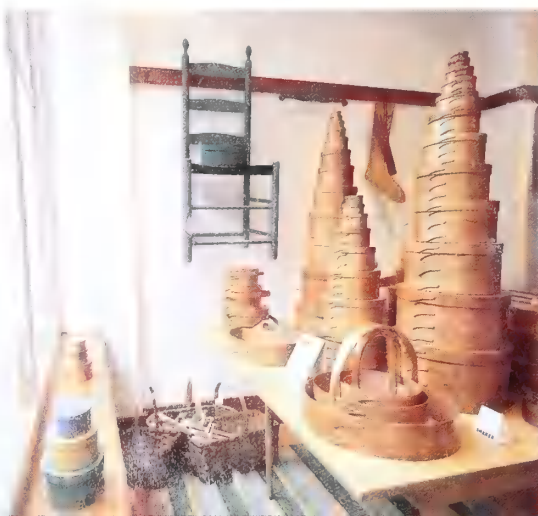


**L**os Angeles designer Charles Pollock looked to an international array of country styles for his reproductions. His new collection includes the Swedish Gustavian armchair (far left) in a scrubbed painted finish and the Danish Régence armchair (near left) with carved shells on apron and crest rail. Charles Pollock Reproductions, 8478 Melrose Pl., Los Angeles, CA 90069; 213-653-5794.

## EXPORTING AMERICAN SHAKER CHIC

**L**ondoners can now decorate and furnish their homes with the spare American Shaker look—everything from reproduction oval boxes (near right) to kitchen cabinets—thanks to the new Shaker Shop launched by partners Tim Lamb and Liz Shirley, 25 Harcourt Street, London, United Kingdom; 011-44-71-724-7672. ▶

FOR MORE DETAILS, SEE PRODUCT INFORMATION



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# STYLE BEAT

## HANDCRAFTED IN CALIFORNIA

**S**an Francisco designers Michael Shannon and Peter Jeal create outstanding metal furniture. Chevron table (left), in four sizes, starts at \$930; vineyard bakers table (right), from \$1,920. Catalog, \$10; Michael Shannon Associates, 1888 Illinois St., San Francisco, CA 94124-1238; 415-641-9444.



TOM McWILLIAM

**W**ith their bright colors and hand-painted details, tin planters in the shape of barnyard denizens have an enchanting folk-art appeal. The black-and-white cow (below, left) is \$45 plus shipping; brightly plumed rooster (left) and sheep (below), \$38.50 plus shipping. From Devonshire, 6 M. Madison St., Middleburg, VA 22117; 703-687-5990.



TOM McWILLIAM



**G**alvanized steel baskets (above) are unusual serving pieces for party and buffet tables. Bucket-shaped basket (filled with French bread), \$65; rectangular basket with handles, \$65; bowl, \$55 (smaller size also available, \$45), all by Coco. From Wolfm... Gold & Good Compar... 116 Greene St., New York 10012, 212-431-1888.



## A BOUNTY RIPE FOR THE PICKING

**T**his crop of luscious, fruit-shaped covered boxes (left) would be an appealing decoration on a side table or display shelf. For an even more inventive use, turn them into individual *pots de crème* dessert servers. The green cabbage-leaf plates make for an imaginative presentation. Hand-painted Italian ceramic melon, fig, plum, apple, pear and lemon are about \$30 each; cabbage-leaf plates, \$15 each, by Vietri. From Platypus, 800-338-5927. ■





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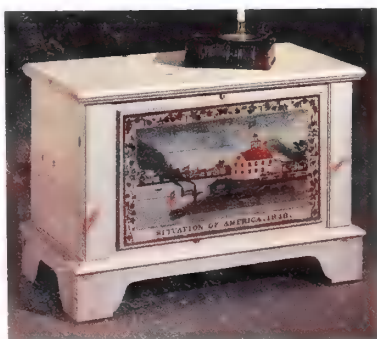
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Estraderm is a clear, round patch that delivers small, steady doses of natural estrogen similar to the way your ovaries did before menopause: directly into your bloodstream. It is the same estrogen your body produced and because you don't ingest it, Estraderm bypasses



your liver and your stomach. Estraderm is easy to apply and stays put during bathing.

### **What To Ask Your Doctor About Estraderm**

Estraderm is being used safely and effectively by millions of menopausal women. To learn whether it would benefit you, here are some questions you might want to ask your doctor:

**Q:** Is the Estraderm Patch right for me?





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Q: What are the benefits of Estraderm?

Q: Can Estraderm help relieve vaginal dryness?

Q: How long will I need to wear The Patch?

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For brief summary information on Estraderm, see next page.



# ESTRADERM®

## estradiol transdermal system

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BRIEF SUMMARY OF PRESCRIBING INFORMATION.  
PLEASE SEE FULL PRESCRIBING INFORMATION.

### ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA.

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration, if therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equivalent doses.

### ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-30%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

### INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following moderate-to-severe vasomotor symptoms associated with menopause: female hypogonadism, female castration, primary ovarian failure, and atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae.

### CONTRAINDICATIONS

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast
2. known or suspected estrogen-dependent neoplasia,
3. known or suspected pregnancy (see Boxed Warning)
4. undiagnosed abnormal genital bleeding
5. active thrombophlebitis or thromboembolic disorders,
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

### WARNINGS

**1. Induction of Malignant Neoplasms.** Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up of a single physician's practice has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

**2. Gallbladder Disease.** A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

**3. Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives.** There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

**a. Thromboembolic Disease.** It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

**b. Hepatic Adenoma.** Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

**c. Elevated Blood Pressure.** Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use, especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

**d. Glucose Tolerance.** A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen. **4. Hypercalcemia.** Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

### PRECAUTIONS

#### General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.

2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).

3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.

4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.

5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.

6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.

7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.

8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in

any patient receiving estrogen, the medication should be discontinued while the cause is investigated.

9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.

10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

### Information for Patients

See Patient Package Insert.

### Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfolobomorphthalene retention,
2. increased prothrombin time, increased factors VII, VIII, IX, and X, decreased antithrombin 3, increased norepinephrine-induced platelet aggregability,
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone ( $T_4$ ) as measured by column or radioimmunoassay, free  $T_4$  resin uptake is decreased, reflecting the elevated TBG; free  $T_4$  concentration is unaltered, TBG was not affected in clinical trials of Estraderm,
4. reduced response to the metyrapone test,
5. reduced serum folate concentration,
6. increased serum triglyceride and phospholipid concentration, and decreased pregnenolone excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

### Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

### Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

### Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

### ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

**Genitourinary System:** Breakthrough bleeding, spotting, change in menstrual flow, increase in size of uterine fibromyomata, change in cervical erosion and amount of cervical secretion.

**Endocrine:** Breast tenderness, breast enlargement.

**Gastrointestinal:** Nausea, vomiting, abdominal cramps, bloating, cholestatic jaundice have been observed with oral estrogen therapy.

**Eyes:** Steepening of corneal curvature, intolerance to contact lenses.

**Central Nervous System:** Headache, migraine, dizziness.

**Miscellaneous:** Change in weight, edema, change in libido.

### HOW SUPPLIED

**Estraderm 0.05** (estradiol transdermal system) — each 10 cm<sup>2</sup> system contains 4 mg of estradiol USP for nominal\* delivery of 0.05 mg of estradiol per day.

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Carton of 6 Patient Calendar

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Carton of 1 Patient Calendar

Pack of 24 Systems NDC 0083-2320-24

\*See DESCRIPTION

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Printed in U.S.A. C88-23 (Rev. 8/88)

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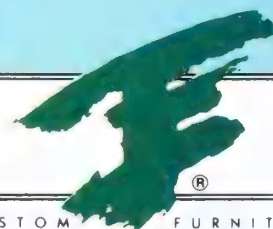
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ANTIQUES SHOPS

By KIM WALLER

When the maples flame across the hills and there is fresh cider at every pumpkin-piled roadside stand, the place one longs to be looks much like the countryside around New Preston, Conn. Visitors prowling this northwestern corner of the state, with its white 18th-century villages set amid cornfields and wooded hills, sometimes dream they have been spirited into Vermont or New Hampshire or even England's Wordsworth country. Although the Litchfield Hills are only 85 miles from New York City, humankind has not beaten back nature here. Indeed, the region had a higher population in the mid-1800s, when farming and the iron industry were flourishing.

Today, the area's legacy of pristine churches and fine colonial houses stirs an almost primordial longing for innocence and home—particularly among high-speed New Yorkers, who have bought up so many of the old farms that it is difficult these days to find even a barn with a sagging roof. They have all been restored by weekenders and are more likely to be surrounded by new fieldstone terraces than by chickens.

But you need not be a homeowner to spend easy days exploring the back roads or discovering the wealth of fascinating antiques shops that have blossomed throughout Litchfield County like so many wild asters. You can stop at one of the area's romantic country inns, which are equally alluring.

If you roam through the neighboring towns of Washington, Kent, Litchfield and Woodbury you will never be far from a

tempting trove of antiques: Some are trash-and-treasure barns; others boast collections fine enough to take a bow at prestigious antiques shows. But for a superbly arranged bouquet of very special—and specialized—antiques and accessory shops, there is nothing like the tiny village of New Preston. Here a handful of dealers, each with a distinctive vision of home, cluster along a blink-of-an-eye main street. This once woe-begone village has been reborn in five short years as one of Connecticut's most engaging collections of collections—a big-time anti-



A bower to browse in, Timothy Mawson is a garden-lover's delight. Rare old garden books, cast-iron urns and botanical prints, plus his wonderfully delicate topiaries, make it summer all year at Mawson's.

quer's small-town heaven. On any sunny Sunday you might bump into such worldly locals as Mike Nichols and Diane Sawyer, Bill Blass or Susan Saint James, on the hunt for anything from a creamware plate to a fine Chippendale chest.

Not that New Preston looks the part. Most of the shops are tucked into dun or gray clapboard buildings of no particular distinction grouped along a little hyphen of Route 45 that connects the road around Lake Waramaug with Route 202. An architectural exception is **Rigamarole** (203-868-9914), at the western end of this cluster. The newest

(Continued on page 36)



The flags are flying high at Rigamarole (above), New Preston's newest antiques and accessories shop, where owners Chris Zaima (below, at left) and John Long have gathered such charming one-of-a-kinds as ■ 1920s wooden church birdhouse and a long—exceptionally long—school bench. Two floors of this former boardinghouse are filled with things French and American, informal but fine, and sure to please.

ALL PHOTOS, WILLIAM SEITZ



"ALL OF THE ANTIQUES DEALERS HERE FEEL THE SAME WAY," SAYS THE OWNER OF BLACK SWAN. "WE'RE ONLY INTERESTED IN EXTRAORDINARY FURNITURE."



Fine lines distinguish the continental pieces at Gary Sergeant (left): the swirls of a 19th-century French toile bed, or the classical carvings atop a Louis VI-style mirror. At J. Seitz (right) Southwest meets Northeast. The folk-art originals and superb reproductions—like this New Mexican pediment cupboard—are at home in any clime.



## AN ANTIQUER'S STREET OF DREAMS

*Continued from page 35*

shop in town, it is all spanking white and flies two American flags from its long veranda. Step into this boarding house-turned-treasure house, and you are instantly rearranging your own home, at least mentally. Here is the sort of discriminating originality that turns a room into a delight. In a windowed bay sits a set of four French steel garden chairs with matching table—all set for tea (\$5,200 for the set). You never knew steel slats could be so comfortable or the almost pewterlike patina of old metal so silken. From a lamp made of a wooden rooster (thick with old paint) to a set of rush-seated French country chairs to rare blue-and-white plates from Chantilly, France (\$2,600 for four), everything in this inviting space shows the search-and-find imagination of its owners, Chris Zaima and John Long.

If nothing at Rigamarole seems quite familiar, it is because, as Long says, "There's nothing here we don't really love ourselves"—a sentiment echoed by dealers throughout the village. The emphasis is on antique and decorative housewares and some good quality reproductions—many brought back from France and England, and all chosen with an eye to quality and charm. Surely, you think, I have a corner for this Edwardian chaise. And that unique wire basket, all hearts and only \$25, could hang from a kitchen beam. Not everyone who wanders in, however, will have a spot for the wooden swan from a carousel, but the French wine table with its red paint would warm up any

room. Rigamarole's finds, each with a special history, stir the fancy.

Most of New Preston's shops stand cheek-by-jowl with a busy brook tumbling through town behind them. On fine days, **Timothy Mawson** (203-868-0732), an Englishman with a profoundly English passion for gardens, opens his terrace doors and you can hear the brook's cool chortle. But what sort of a shop is this? In season, amazing topiaries of rosemary, myrtle, serissa and cuphea stand elegantly about. There in a corner is a naïf *papier-peint* Zuber screen of an idyllic landscape (\$2,200). Embroidered florals and fine botanical prints are framed on the wall. If one had to put a tag on this bower, it is a bookshop for garden lovers, who find it irresistible to browse among Mawson's fine edi-

tions or out-of-print books, (*Old Garden Roses*, a limited edition, illustrated and in two volumes, \$750) along with contemporary classics like Penelope Hobson's *The Country Garden*. Step around the cast-iron garden urns (\$1,650 for the pair) and there on a shelf, next to a floral teapot, you may glimpse an original American edition of the

*(Continued on page 42)*

At Black Swan Antiques, all's warm and woody like an English library. Indeed, owners Hubert van Asch van Wyck and his wife, Susan, lived for many years in London. But the 19th-century library stairs are French, and so is the grandfather clock (right). What could offer a finer English pedigree than a set of Windsor armchairs? An affordable find: the reproduction colonial chandelier.







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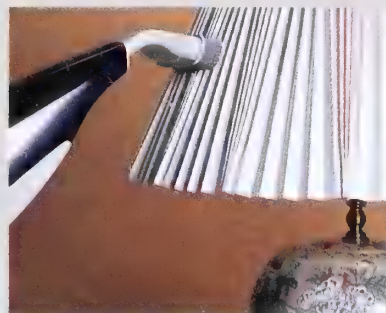
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A venerable teddy contemplates the Americana of The R. Cogswell Collection. In farmhouse or city loft, you will feel like an heiress with a Chippendale desk or Pennsylvania Dutch chairs.

## AN ANTIQUER'S STREET OF DREAMS

*Continued from page 36*

*Mother Goose* illustrated by Kate Greenaway. The shop is a garden of delights itself, where the faithful return simply to browse, breathe and talk literary gardening with Mawson, who, one supposes, has read all the books.

Just upstairs, **Gary Sergeant** (203-868-9948) favors fine neoclassic pieces from the 18th and early 19th centuries. Cast your eye on such rarities as an exquisite 1790 satinwood lady's occasional writing desk (\$11,500) or a delicate Hepplewhite painted dressing table with carved and gilded swags. Sergeant and his wife/partner, Darien, know that their high-quality pieces, all with elegant architectural lines, are adaptable to city apartment or country house. Much here bears a formal air, but not all. The sturdy Corinthian column tops (\$3,200 for the set of 6) lying about on the terrace would, topped with glass or marble, make interesting tables. And anyone would covet the little triangular corner table from Sweden, a Queen Anne piece whose legs end amusingly in hooves. There are superb mirrors—especially a Federal Girondole topped with a fearsome carved eagle clutching a black snake in his claws. "It's the 'Don't-Tread-on-Me' symbol of the American Revolution," Sergeant points out. "Except," he says, "it was made in England around 1810, specifically for the American market." Good losers, those English.

A step away, at **Black Swan Antiques**

## DURING THE FALL, BIG-CITY DECORATORS MINGLE WITH LOCAL CELEBRITIES AND WEEKENDERS ON THE MAIN STREET OF NEW PRESTON

(203-868-2788), things English (a 10-foot-long 1660 refectory table) and American (a bow-fronted chest of cherry and rosewood for \$4,200) are also in harmony. The feeling is that of a glowing country house minus the chintzes. And since one of the owners, with the impressive name of Hubert van Asch van Wyck, was born in The Hague, there is also a remarkable 18th-century bombé desk, all curves and inlay, from Holland. "I have to be personally excited about something or I won't buy it," he says. "Most of these pieces are special enough to carry a room all by themselves. All of the antiques dealers here—and we're amateurs—feel the same way: We're not interested in ordinary furnishings."

Certainly out of the ordinary is the recently opened **New Preston Antique Center** (203-868-9651). Lower level of the Black Swan. Here dealers offer unusual collections. For example, **Timeless Treasures** specializes in Art, chip-carved

mirrors, tables and boxes made from 1860 to 1930 by itinerant craftsmen. Rodger and Marsha Reid sell fireplace surrounds carefully crafted to look centuries old.

**J. Seitz & Co.** (203-868-0119), brings the true West to this land of Chippendale and Hitchcock. This expansive, playful shop teems with original southwestern folk art and furniture, along with country-compatible reproductions. Happy colors smite the eye: Here a pile of brightly patterned old cotton camp blankets tumble from an antique Mennonite cupboard (made in Mexico at the turn of the century); there sits a big armless chair upholstered in a Turkish kilim. Five years ago, owner Joanna Seitz introduced some of the finest folk artists of Taos and Santa Fe to Litchfield County; since then, her one-of-a-kind *trasteros*—slender cupboards fancifully painted with animals and designs—have become focal pieces in many a stylish farmhouse.

On a quieter note, nothing makes a nicer bedside companion, than J. Seitz's sturdy Mission-style tables with their intricate cut-outs done in softly washed woods. "These are fine, classic pieces," she points out, "all mortise-and-tenon joinery." Part of the East-meets-West excitement here is the lustrously finished Maine collection, featuring slim-legged, painted dining-room tables with natural tops. At \$795 for one measuring seven feet long (choose from 12 colors), they are both affordable and at home in any relaxed setting. The only problem in this cheerful bazaar is seeing it all. Snap-up accessories are everywhere—delightful hand-painted

*(Continued on page 46)*





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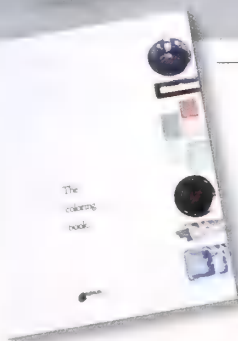
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## AN ANTIQUER'S STREET OF DREAMS

*Continued from page 42*

ceramic tableware, hand-loomed Connecticut rugs, wrought-iron lamps and folk-art mirrors. North American to the core, this is art to live with.

"You know," says Betsey Nestler, in a nostalgic shop, **Jonathan Peters** (203-868-9017) at the fork of the road, "you could take any one of the collections in this village and have a unique look for your house." Nestler's own vision is a pink-and-white dream of bygone femininity. In this Victorian boudoir of a shop, spotless antique laces and linens are tossed on tabletops and draped on an old-time porch swing. One longs to sink into the mound of pillows on a huge bed. And her dried flower arrangements are the finest we have seen anywhere. Roses, peonies, pansies, hydrangeas, even lilacs keep their fresh glow under her magic methods. If you have a restless male companion, let him browse upstairs for a while amid the military memorabilia and brass telescopes at **The Trumpeter** (203-868-9090); it will give you time to pick just the right garland to hang over a four-poster.

Anyone with a passion for early Americana should step into **The R. Cogswell Collection Ltd.** (203-868-9108), a door away in the same building, where painted rustic cupboards, handmade quilts and stoneware jugs, all best-of-kind, await. Owner Ray Ahlers knows what you are looking for: that set of four yellow Pennsylvania Dutch chairs, a find at \$1,850. You may not walk out with his rare Chippendale tall chest, but the wrought-iron candleholders (called "hog-scrapers" because they served that purpose too) are irresistible at \$185. Ahlers's weakness is for hobby horses—but only very early, very good ones. Like all the dealers of New Preston, Ahlers will ship his goods anywhere.

Your best choices for a lovely inn and a memorable meal are no more than two miles away, along the shores of mountain-rimmed Lake Waramaug. (Reservations are a must.) A great favorite is the homey, sprawling **Hopkins Inn** (203-868-7295), where the views are splendid, the rooms simple. Lunch and dinner menus offer both classic and updated dishes, wisely satisfying grandma and urbanites alike. And since chef Franz Schober (who owns the inn with his wife, Beth) was born in Austria, there is always a good hearty goulash or sauerbraten. Come back in warm weather when lunch under the huge horse chestnut is a local ritual.

Right on the lake, **Boulders** (203-868-0541), an 1895 stone-and-shingle house filled with antiques, offers a restful blend of water sports, hiking and rather glamorous

*(Continued on page 48)*

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## AN ANTIQUER'S STREET OF DREAMS

*Continued from page 46*

dining. Put up in the carriage house or in renovated individual cottages with private terraces, then stroll down for cocktails on the main veranda, where owners Kees and Ulla Adema are sure to be on hand. Sunset views over the lake are spectacular from there. Dinner guests come from miles around for beautifully turned out dishes with a French spin, from noisettes of lamb to tiny crisp quail.

Without question the most exciting new restaurant in the Litchfield Hills is **Doc's** (203-868-9415), a beach cottage right next door to Boulders, where locals arrive in shirtsleeves and bring their own wine. The lure? The freshest, most sublime Tuscan cooking this side of the Arno. From sautéed Portobello mushrooms to cloudlike hand-stuffed tortelloni to tasty bean-and-sausage dishes, this Tuscan in the rough is purely wonderful. Rosemary-scented pizzas *de résistance* are a specialty. While everything is being cooked to order, there is time to chat with 25-year-old owner Adam Riess. Or to debate the burning question of the day: Shall we go back to J. Seitz tomorrow and grab that antique Mennonite cupboard? ■

*Kim Waller is a New York-based editor and writer who lives for her weekends in northwestern Connecticut.*

### A LIFE-SAVING REMINDER

Congress has officially proclaimed October as "National Breast Cancer Awareness Month" to educate the general public and physicians about the importance of early detection of breast cancer in women. When detected early, breast cancer has a cure rate of more than 90 percent. In the vast majority of women, early breast cancer can be successfully treated without removing the entire breast.

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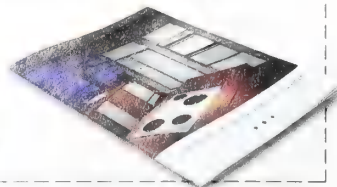
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# DESIGN WATCH

Editor GLENN HARRELL



## ▲ FRAMEWORK

The picture frame is emerging as an art object in its own right—as interesting to the eye as the canvas it sets off. At a showhouse last year, the Design Studio of Southampton decorated a room's walls with 10 gilded frames containing only mirrored glass. Two recent exhibitions—"American Frames" and "Italian Renaissance Frames"—at the Metropolitan Museum of Art displayed some of the frames empty as a way of drawing attention to their often unnoticed qualities. Many had been sitting in storage in the museum's basement. Are there any in yours?

## ▼ CASTLE COMFORTS

Wendy Arnold traveled thousands of miles through

the Irish countryside to handpick the 30 inns, mansions and castles in her guidebook *The Historic Hotels of Ireland*. One treasure is Glin Castle in Limerick (a cheerful guest room, bottom left), where

you can live like a lord for a week or two on the 500-acre ancestral estate.

## ▼ PAINTERLY VISTAS

Zuber & Cie's scenic wallpapers date back to the Napoleonic years when exotica was all the rage. A fascination with faraway places is just as strong today, and that is one reason the French firm's very pricey panoramas are still sought after. The other appeal is their staggeringly lush quality, the result of hundreds of colorful impressions for each scene. On walls or movable



HENRY C. EASTWOOD

## ▲ FORGED FLOWERS

Nol Putnam works iron the old-fashioned way—hot, with an anvil and hammer. "Forging gives my work a smoothness and delicacy unrivaled by commercial wrought-iron techniques," says the artist-blacksmith whose architectural



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screens, Zuber designs such as "Views of Brazil" (above), "Eldorado," and "Hindustan" bring to a room an incomparable glamour.

## ► COUTURE PILLOWS

Fashion designer Wayne Kastning, architect Barry Goralnick and interior designer Michael Buchanan have teamed up to launch a collection of decorative accessories for the home, including these pillows (right). Calling themselves KGB New York, the trio drew inspiration from Russian military uniforms for the epaulet and tassel ornamentation.

commissions include this iris-and-daffodil gate (top right). At his Virginia-based White Oak Forge, Putnam also produces smaller pieces—"house jewelry" like andirons and door knockers. ■



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Attempts to protect the endangered elephants of Africa (above) and tropical wildlife of Brazil (left) are among the many environmental topics covered in *Race to Save the Planet*, a superb new television series premiering in October on PBS stations. The 10-part series is the centerpiece of public television's Operation Earth campaign, a year-long project to identify solutions to environmental problems. Students may receive college credit through the series, thanks to funding provided by The Annenberg/Endowment for Public Broadcasting Project. Call 800-LEARNER for course information.



Vermont environmentalist Mathew H. Rubin makes his organic, pollutant-free fertilizer (above) from a recycled dairy by-product. The phosphorous-high mush produced from whey is dried and granulated, then mixed with natural materials like cocoa meal. Rubin says it will not burn plants and is safe for people to handle. Plants love it, too. Four-pound bag, \$4.99; 10-pound bag, \$9.49. Stores: 800-548-6514.



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**A**rtist and ceramic designer Lynn Chase takes inspiration from nature for porcelain dinnerware like Costa Azzurra (below), \$125 a setting; Her company, Chase, Ltd., gives a percentage of its profits to a wildlife foundation. Brochure: 203-438-9655.

Two recycling aids from Orvis: Home recycling center handcrafted in pine (above left) features drawers for storing trash bags, and three tilt-down doors to separate and hold plastic, glass and aluminum refuse. With carved wheat design (HB2230), \$285; with plain front (HB2231), \$265. Wooden bundler (above right) with its own twine-holder organizes papers for recycling (newsboy bundler, HB5190-62), \$29.50. To order from Orvis: 800-541-3541. ■ Contributors JANE GENIESSE and WENDY BENCHLEY

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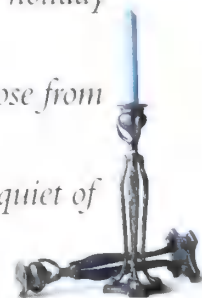
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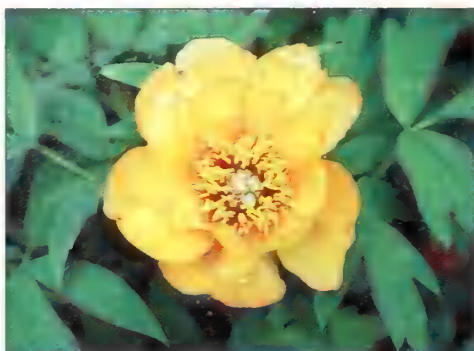
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# GARDEN GUIDE

The tree peony, age-old "king of flowers," is a glorious shrub to order now for fall planting



By KEN DRUSE

I once saw a mature tree peony growing next to a Michigan residence designed by Frank Lloyd Wright. It was a perfect marriage of plant and house. Both had a stately horizontality and an Asian spirit. The Chinese have cultivated tree peonies, which they call "the king of flowers," for more than 2,000 years, and the blossoms adorn pottery, clothing and works of art. Robert Fortune, the Scottish plant explorer who brought the tree peony to England in 1846, recalled observing a mandarin gazing for hours at one plant covered with some 400 10-inch-wide flowers. Once you discover this enchanting plant, you too will be mesmerized.

Do not confuse tree peonies with their herbaceous relatives. Tree peonies do not die back to the ground each autumn. They come in their own unusual colors such as lavender, pale coral and yellow, and in double or single blossoms—often with fuzzy golden centers. The shrubs slowly grow three to seven feet tall and just as wide, depending on variety. Modern hybrids bloom for as long as a month. They cannot be divided like the herbaceous peony. But, like their cousin, they live for many years, so great care should go into siting and planting. Although they bloom in the spring, they are among the few plants that should be planted before the first frost.

Tree peonies should be considered permanent additions, much like garden ornaments or sculpture. A sunny location is a good choice, though the plants can tolerate a bit of shade, especially from the noonday sun.

- Use one or more tree peonies in front of a shrub border or hedge that sets them off.
- Position several of them as a transitional element between the lawn in the foreground and the informal planting that defines the boundary of your property.
- Feature one shrub in a bed created within a paved area—like a brick patio—or plant two so they flank a garden bench (below). One caution: Because they shed their feathery-lobed leaves in winter, tree peonies might not be the best choice for a scene viewed from indoors.

Modern hybrid tree peonies are produced by grafting. This scion or top growth of a selected tree peony is fused with the root stock of a sturdy variety. The bud union may still be covered with grafting tape that should *not* be removed.

Consider the grafting point a marker for planting depth—place it five to six inches below ground level. You will need rich, well-drained soil—good garden loam. Mulch to conserve moisture and control weed growth, but keep the mulch away from direct contact with the twiggy stem to avoid fungal diseases. Good air circulation is also required, so leave some space around each new shrub.

The price of tree peonies varies widely, from a low of \$20 to \$100 or more for the newest introductions. Cheap plants, which tend to be small, are not true bargains as tree peonies take years to reach their ultimate splendor. Keep this in mind: The tree peony is a plant you will want to—and can—enjoy for a lifetime. ■

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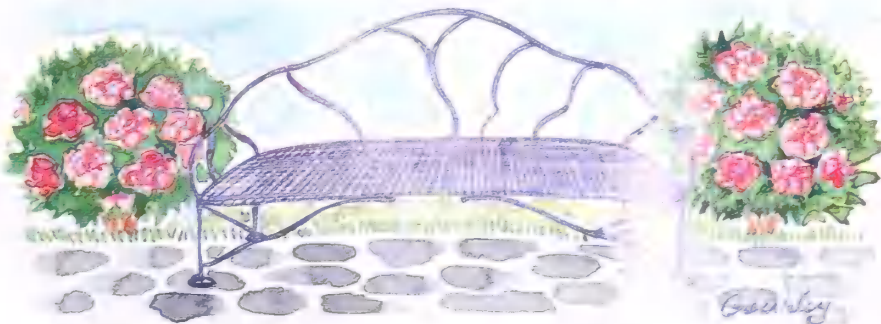
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## AT HOME BY THE HEARTH

TODAY'S TECHNOLOGY  
MAKES THE ROMANCE  
OF AN OPEN FIREPLACE  
A POSSIBILITY  
ALMOST ANYWHERE  
IN YOUR HOUSE

By JUDITH TROTSKY

A big log fire burning on the hearth speaks to us in ways that are too profound for easy description, so fireplaces are always high on the list when homeowners plan to remodel. Until recently, such wishes went largely unfulfilled for most of us. The cost of masonry construction and the rigidity of fire codes for wood-burning structures kept fire gazing a romantic fantasy.

Technology has a way of meeting such desires, however. Today, manufacturers offer factory-built, prefabricated wood-burning fireplaces at about a third the cost of a custom-built masonry design, and they can be installed in almost any location from which you can run a chimney to the roof. Where such installation is not possible, you can select a gas unit that vents through a wall, or one that burns a store-bought semi-solid fuel and needs no vent at all.

If you contemplate remodeling, the technology of the 1990s allows you to include fireplaces in as many rooms as you wish. Some multiface units are designed so one fireplace can serve several areas: kitchen and living rooms, for example, or both a bedroom and bath. If you are creating a sybaritic master suite, you could have a hot tub and a hot fire at the same time, and if you choose a gas model, you could even flick it on by remote control.

Prefabs have several advantages over conventional masonry fireplaces. For one thing, notes Walter Moberg, a Portland, Ore., architect, they allow greater flexibility in shape and exterior design. All-masonry fireplaces require a hearth, firebox, smoke chamber, chimney and other complex components. So do prefabs, of course, but these are pre-engineered and built at the factory; masonry structures must be constructed to precise measurements on the site. Putting all



Whether you choose a factory-built convection model (top left) or build a masonry unit on site (all others), a fireplace framed by a wood mantel provides a decorative focal point.

the elements together in a site-built fireplace is challenging, and it can be expensive.

Other important points: Prefabs are made of metal, which means that flue pipes can rise within wood framing. In addition, prefabs do not need the underlying load-bearing capacity that masonry requires: The architectural structure of a house does not have to support the weight of all that brick or stone. The metal models allow you to install an upstairs fireplace without stone support that reaches the ground.

### Planning For Fire

Your house may be blessed with a wonderful old fireplace that exudes nostalgic charm and a feeling of warmth—but hasn't worked in years. If you would like to be able to use it now, have it checked by an expert who knows local fire and environmental codes. If the fireplace is very old, it may be irreparable. Rather than rebuild it, which can be complicated, consider shopping for a prefab that will fit inside your present fireplace

(Continued on page 70)

TOP PHOTOS: MICHAEL SKOTT, BOTTOM LEFT: JOSHUA GREENE  
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## AT HOME BY THE HEARTH

*Continued from page 68*

opening and chimney. Make sure the local building code permits this.

Whether you choose masonry construction or a prefab, design rules apply equally to both. The style of the mantel—including the materials that frame the opening—can dramatically affect the fireplace appearance. You may also have choices regarding the dimensions of the opening. If you plan to add or repair a fireplace, there are several points to consider.

What is your reason for having a fireplace? That is the first question to ask yourself as you consider the location and type of fireplace—prefab or masonry. If you want a unit as a heat source, you will, naturally, locate it in the area you need to heat. If it is not, will your new fireplace be decorative? Will it be central to entertaining? Choosing a location for one purpose could conflict with the other. You will have to set priorities.

### Choosing a Design

Once you have determined how you will use your unit, you will have to make some decisions about the way it should look.

#### HOW WE GET HEAT

Fireplace warmth is produced in three ways:

■ **Radiant energy.** Flames in the firebox generate heat that radiates into a room. Physical laws dictate that hot migrates to cold, so close off the room you are heating or the warmth generated by your fireplace will dissipate. All fireplaces provide radiant heat.

■ **Convection.** Physical law also causes hot gases generated by fire to swirl upward in predictable patterns that can be controlled by fireplace design (photo, page 68). Through special vents, a fireplace designed for convection draws air from a room; the convection process pushes the air up and around the back of the firebox, then back into the room through other vents in the top of the unit. Warmed by the burning fire, this vent-directed air is what helps heat the room.

■ **Mechanical circulation.** Built-in fans assist the convection process by forcefully delivering hot air to the room.

While all fireplaces provide simple radiant heat, both masonry and prefab units can be designed for convection or mechanical circulation. Installing vents or mechanical aids in masonry is not easy. If you have an existing fireplace and do not wish to pay for elaborate reconstruction, consider installing a prefab *within* the opening if building codes allow.

■ **Proportion:** This is "the most critical element in design," Walter Moberg explains. If you want a large fireplace opening, for example, you will need a large wall; conversely, if you have a large wall, your fireplace should be a generous size. Then consider the overall room size. In a 400- to 500-square-foot living room, for instance, an opening 24 inches high and 36 inches wide would probably be appropriate. All the dimensions of the opening must also be in proportion. In classical designs—Georgian, Federal—width is the critical dimension, and the formula is three feet of width for every two of height. Variations are possible, depending on regional taste.

In late 18th-century England, American-

born Benjamin Thompson, who became Count Rumford, discovered that tall, narrow fireplaces smoked less and could direct more heat into a room. Victorians adopted this design with enthusiasm.

■ **Viewability:** Fireplaces may be natural focal points, but who is going to see the fire? Do you envision locating a fireplace so it can be viewed from more than one room? Or do you see it as a central point in a space where friends and family gather regularly?

Your answers to these questions will determine where you place your fireplace and how you arrange other elements in the room: chairs, tables, rugs. For example, you may want to build a blazing fire in your living room and see it as you dine. If the rooms are

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not contiguous—perhaps there is a center hall between them—you have to think about sight lines when you locate the fireplace opening. On the other hand, if the rooms are back to back, a two-sided fireplace could meet both needs.

Not surprisingly, some of the more imaginative fireplaces can be found in southern California. One is an installation designed by Mary Fisher Knott of San Marino. There a single three-sided fireplace with a central chimney not only serves the master bedroom suite but also has separate openings to the library and outdoor deck.

●**Traffic:** If the fireplace extends into the room, will movement around it be affected? Generally, a four-inch intrusion will not be a

problem. If the fireplace is a focal point and the area is not heavily trafficked, you can move it 12 to 18 inches forward and it will be a striking addition to the room.

●**Convenience:** If you intend to use your fireplace regularly, you should plan a way to get wood to the fire. "Proximity to an exterior door is a high priority," says Moberg. But if you are determined to have a fireplace on an upper floor, there is an old-fashioned mechanical substitute for lugging wood up the stairs: a dumbwaiter. Of course, you need the space, and budget, to install one.

●**Style:** As both a structural and decorative element, your fireplace must suit the overall design of your house. Mantels, and the materials around and above the opening, are

## FIREPLACE CAVEATS

● Do not consider multiface models if you want real warmth from a fireplace. Openings on several sides could be "overly demanding," notes architect Walter Moberg. Performance is sacrificed, he says. "Because of the physics of fireplaces, warm air blows away."

● Avoid locating a fireplace on the exterior wall of a small room. If, because of space limitations, you need to build a chimney outside the frame of your house, cold weather could adversely affect fireplace performance. You can insulate the flue if fire codes permit, but to avoid sacrificing efficiency, you would be wise to consider another location.

● Resist fancy finishes if you do not like maintenance chores. Marble or mirrored surrounds and hearth extensions may look elegant, but the morning after every evening beside a good fire, you will be cleaning off soot.

expressions of style. Brick and fieldstone blend with farmhouses; elaborately carved mantels and surrounds recall luxurious eras. Always keep in mind the spirit of the original architecture.

## Fireplaces As Architecture

While the look of your fireplace can be affected significantly by its size and exterior materials, the fireplace itself can also function as a major element in the overall design of your house. Chicago architect Charles Young once set a living-room fireplace in a central timber-framed wall—an idea, he says, that was present from the beginning of the design process.

In another example, Houston residential architect Jeff Griffis designed a fireplace as a floor-to-ceiling cylinder that stands between the kitchen and other living areas, open to both and visible from the dining table. With a curved staircase and balcony, "the geometry of the floor plan relates to the geometry of the fireplace," Griffis says.

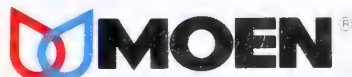
Although contemporary technology may present better choices than the sometimes smokey brick-and-stone structures of the recent past, do not get carried away by thoughts of flames flickering in the hearth. A fireplace has the potential for danger—to you and your home. Product quality and proper installation remain top concerns. It is important to choose a unit that is well constructed and insulated and to have it installed by competent, experienced professionals. ■

*Judith Trotsky's articles have appeared in Changing Times, Homeowner and The Wall Street Journal. She wrote "Window Transformations" for HB February '90.*

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# GREAT BEGINNINGS

Shakespeare wrote "all's well that ends well," but after selecting the 1990 showhouse winners, we are convinced that in decorating it's the other way around. Whether the worn patina of a rustic antique suggests a room's palette of Williamsburg blues and reds, or a fantasy of faraway lands calls up tented ceilings and Oriental carpets, great rooms are born of great beginnings. For Frank Babb Randolph, classical architecture sparked a stately dining room (left and overleaf). On the following pages look for top designers' timeless rooms—empty spaces made wonderful by a brilliant start. ►



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## The Judges

*Decorators John Saladino, Betty Sherrill and Chessy Rayner* 🍷  
*Don Black of Macy's* 🍷 *Former F.I.T. Design Chairman Stanley Barrows*  
*🍷 Editors Jo Ann Barwick and Margaret Kennedy*



## I CLASSICISM

"I've always been a devoted fan of Thomas Jefferson. When I saw this room's vaulted ceiling and architectural moldings, its grand feeling of space, I just knew it had to be like the dining room at Monticello."

—FRANK BABB RANDOLPH

"I wanted to capture the European look that Thomas Jefferson loved while keeping it very American in spirit," says Washington, D.C.-based Frank Babb Randolph of his neoclassical dining room at the Alexandria Community Y, Inc., Decorator Showhouse. To emphasize the original architectural elements of the 1792 building, he kept the room clean and spare by using lots of white and a natural-toned sisal carpet (a Jefferson favorite for summer). A solid dark counterpoint to the pale decoration is a pair of allegorical bronze figures representing the continents America and Africa. ▶

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GORDON BEALL











## II PURE THEATER

"What I had in mind was a neo-Gothic extravaganza that would be a real surprise on top of this formal city brownstone."

—BARBARA OSTROM

Once an unused terrace, this rooftop was recast as a romantic folly by Barbara Ostrom for The Kips Bay Boys' and Girls' Club Decorator Show House. A stained glass frieze of heraldic motifs, Gothic-style tracery, lattices, cast-iron Beaux-Arts columns, Italian ceramic tiles and a large Chippendale birdhouse are some of





the rich embellishments. Within this decorative setting Ostrom juxtaposed fine furniture with quirky accent pieces such as a majolica monkey pitcher and an iron chair with a parrot-shaped back. "I wanted the conservatory to be very gay and amusing, not stiff," says the decorator, who draped fern boas around the necks of

a pair of Art Nouveau female figures. The olive-green needlepoint rug anchors the light furnishings. According to Ostrom, "In this room you'd almost expect grass and flowers to be growing on it." ►

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### III MIDSUMMER'S DREAM

"This is my fantasy for the perfect summer bedroom in Southampton—very cool and informal. The sheer bed hangings give the room an ethereal quality."

—NOEL JEFFREY

You almost want to whisper in this bedroom by Noel Jeffrey for the Rogers Memorial Library Designer Showcase. To create a cocoonlike hideaway, Jeffrey used a variety of white and off-white fabrics including organdy, linen, cotton piqué and damask. A painted screen, two Aubusson rugs tossed one across the other, a ruffled bed skirt, and scalloped slipcovers add to the romantic look. A contemporary counterpoint is the galaxy-themed wallpaper.

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JEFF McNAMARA

#### IV SILKEN DISGUISE

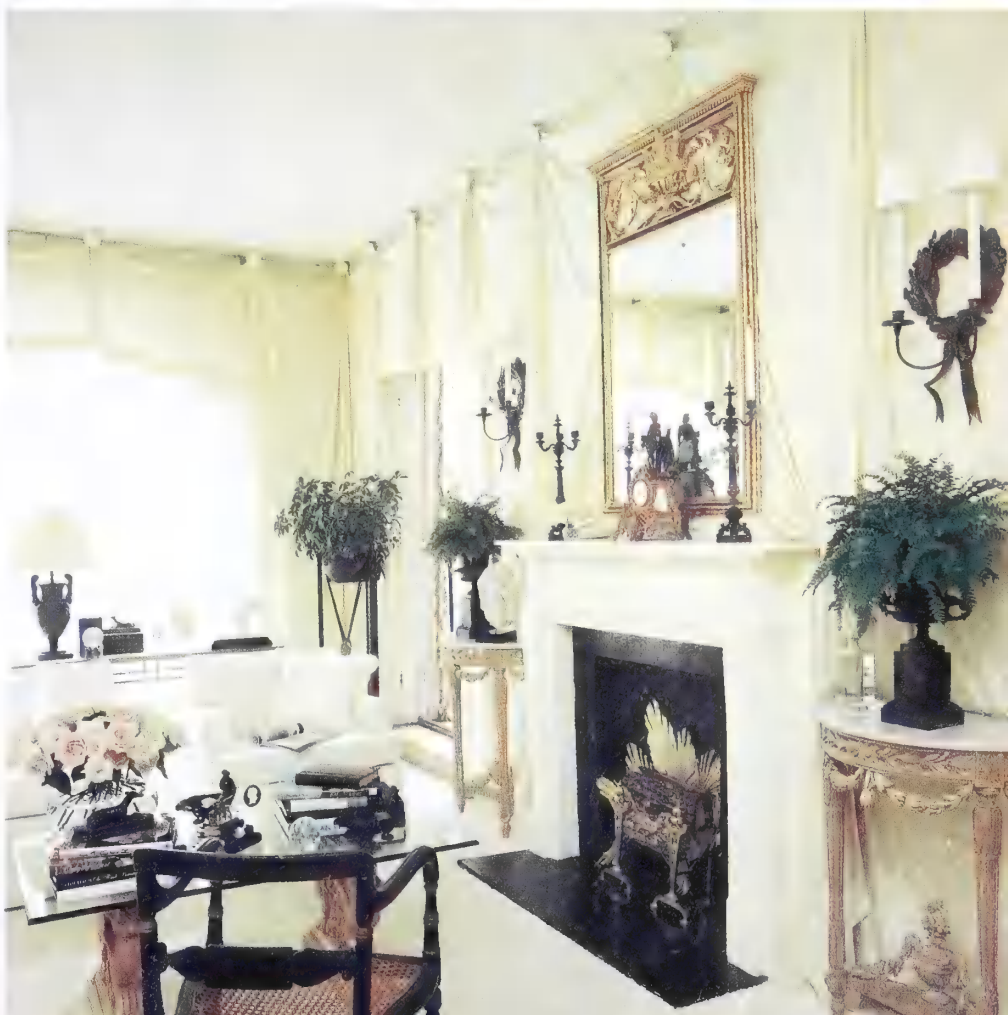
“Occasionally the inspiration for decorating comes from something you need to hide—like the brick walls and ugly windows that were here.”

—TAYLOR JOHNSON

Taylor Johnson tried painting the walls of this enclosed sun porch white, but it didn't help. “We could have Sheetrocked them, of course,” says the designer, “but I had always wanted to do a neoclassical room.” So he hung silk panels from dowels drilled into the walls. “They are very easy to take down and clean periodical-

ly,” he says. “It’s a practical method for what is not an easy-maintenance treatment.” Shorter silk panels hang above the window, with sheer curtains covering the glass. “To hide window frames you must use sheers in triple fullness,” says Johnson, who did the room for the Charlotte Symphony ASID Designer House. ►

MICHAEL DUNNE







## V TIMELESS TREILLAGE

"A magnificent view in this otherwise unremarkable room made me re-create garden rooms I knew in England."

— MANIJEH EMERY

Massachusetts decorator Manijeh Emery worked wonders on a dull wood-paneled room at the Cape Cod Academy Decorators' Showhouse, turning it into a sunny oasis. Says Emery: "I wanted to create something more interesting than a run-of-the-mill screened porch." Trompe l'oeil sky and lattice on the ceiling and newly installed, uncurtained glass doors bring the outdoors inside. On the back wall, a painted vista balances the ocean panorama. Garden accents include Victorian urns and bench, an antiqued fountain and lots of potted flowers (left).

FOR MORE DETAILS, SEE PRODUCT INFORMATION



## VI THE POWER OF WHITE

"What struck us instantly were the three walls of windows overlooking Lake Michigan. The room had to be white and simple—anything else would have been a distraction."

—WINNIE LEVIN



MIKOS OF JESSE WALKER ASSOC.

BILLY CUNNINGHAM



## VII LAYERS OF LUXURY

"My idea was to start with a canopy bed to create a warm and inviting room, a place to settle down with a pile of books and a box of chocolates."

—C. SMITH GRUBBS

Sumptuous comfort was the goal of C. Smith Grubbs, who used more than 100 yards of silk for the bed hangings alone in the guest room he designed for the Atlanta Symphony Orchestra Decorators' Show House. "I build excitement not with pattern and texture but by layering beautiful accessories one upon another," says Grubbs, who created a serene setting with ivory and mustard tones. "I just rolled out the carpet and started to pile it in." ►



## VIII OLD WORLD FLAVOR

"My travels to southern Italy proved a great inspiration: I had the walls hand-painted to resemble frescoes, the Murano chandelier antiqued as if unearthed from Pompeii."

—THOMAS BARTLETT

Lush fabrics and moody painted surfaces make this room by Thomas Bartlett for the San Francisco Decorator Showcase (right) appealing for cozy

dinners and afternoon tea. "Off-center seating is more intimate," says Bartlett. The window treatment was derived from a John Fowler design.

## IX FOCUS ON A NICHE

"The minute I walked in I imagined the niche filled with Canton and the space as a supper room. It's too small for grand dining."

—ARNOLD COPPER

Copper believes that his first vision of a room is usually the best. At the Decorator Show House for Oatlands and the Loudoun Museum (below), he knew immediately how his Canton

would look and which flame stitch he wanted for the tableskirt. Golden peach walls (Benjamin Moore #145) complement the blue. "I like strong colors in period settings," he says. ▶

FOR MORE DETAILS, SEE PRODUCT INFORMATION



GORDON BEALL

JOHN VAUGHAN













## X A PLACE OF CEREMONY

"The decorating began with my feeling that dining rooms can be more dramatic than other rooms because they are places of ceremony."

—RICHARD E. EUSTICE

"Something at the windows is important in a room for special occasions," says Richard Eustice, "but the columns on the jambs precluded side panels." Festoon shades match the upholstered walls and, as an 18th-century invention, fit right in with the Georgian features of the room (left): the avoidance of non-essentials, the bare floors, the crisp checks for seat covers. The "furniture check," as it was called in the 18th century, was used to

protect expensive damasks and brocades underneath. "It came in a variety of colors," says Eustice, "and I think every western European country used it or a variation." You can see red checks in the Governor's Palace in Williamsburg. The leanness of the furnishing is practical, too. "People need room to slide their chairs in and out," says the designer. The room appeared in the Junior League of Boston Decorators' Show House.

## FLOWING CAMOUFLAGE

For a room to which we awarded Honorable Mention, Carolyn Bronson and Georgiana Stockel used a wallpaper camouflage. They knew as soon as they saw the space that its many jogs and angles, oddly placed doors, sloping ceiling and off-center fireplace needed disguising. The large-scale toile pattern made the irregularities fade away, creating a unified,

dramatic space. A room like this needs a flowing pattern, Stockel and Bronson feel. "A geometric or a stylized floral would make matters worse," adds Stockel. In planning the small study for the Junior League of Montclair-Newark Showhouse in New Jersey, the designers chose a monochromatic scheme with touches of color in screen and pillows. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

JEFF McNAMARA



EDGAR DE EVIA





# DESIGNER ROOMS

## PRICES & SOURCES



Designer Robert K. Lewis established a mood of fantasy in this Long Island bedroom with the enormous scale of the urn-shaped finials on the mantel and the equally bold silk cord loops for the curtains. "Loops less than 14 inches deep would have spoiled the effect," says Lewis. Inset: The room before it was decorated. ►



# NATCHEZ CLASSICS

Heirlooms treasured  
by old Mississippi  
families inspired  
this new furniture  
collection



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Right: Striped twill, \$25, Brunswick & Fils. Secretary, \$8,240; bed, \$3,235; pembroke table, \$1,740; tufted chair, \$1,445; by Henredon. Striped moiré, \$91.50 a yard, Schumacher. Candlestick, \$125 per pair, Mottahedah; all from Historic Natchez Collection.

Above: HB editor, Dara Caponigro, who helped Robert K. Lewis put the room together. Right: Desk chair, \$1,050, by Henredon. Far right: Mercury glass, \$90 to \$360, Limited Editions. Kirsch curtain rods. Wool throw, \$74, SDH.



When interior designer Robert K. Lewis set out to decorate this master bedroom (right) he was a man with a mission. He wanted to prove that grand furniture from the late 18th century can be as easy to live with as furniture of less noble lineage. "No matter how high style the pieces, the room can still be relaxed," he says. To make the point he chose a Chippendale secretary, canopied bed and serpentine-front chest from Henredon's new Historic Natchez Collection. However, instead of surrounding them with the usual Oriental rugs, formal draperies and stiff brocades, he chose a sisal rug, diaphanous curtains and striped twill for the tufted chairs. "A lot of people would hesitate to mix important mahogany with eccentric curtains, but that's the whole point," says Lewis. Henredon's Natchez furniture lends itself to this kind of easy mix because the style ranges from grand Georgian to cozy Victorian, like the tufted chairs.

Just as much a part of the fresh, easy look is the contrast of refined textures against rustic ones: the gleam of mahogany against rough sisal, the rustle of the sofa's silk taffeta next to the down-to-earth twill of the tufted chairs, the smooth gloss of creamware beside the weather-beaten urns on the mantel. ►

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A serpentine chest with exquisite inlay, fine bed linens, a silver candlestick on the mantel recall the romantic rooms of the old South



**Above:** In this subtle but surprisingly rich color scheme of pale yellow and khaki, bright yellow accents strike just the right note. Yellow shams, \$35 each by Descamps Boutique, at ABC Carpet & Home. Other bed linens, from about \$71 to \$345, by Porthault for Dan River.

**"Furniture arranged in an unsymmetrical fashion is a sure way to keep a room easy and relaxed,"** says Lewis. For example, rather than put a black-and-gold chair at either end of the sofa, he angled them at an open demilune table. Table, \$2,490, Henredon. Sisal carpet, \$400, ABC Carpet & Home. Gold cording, M&J Trimming.



**Left:** The fine inlay on this serpentine-front chest is a hallmark of American Federal furniture. Chest, \$3,990, Henredon.

**Opposite:** The contrast of textures is carried out on the mantel, where Leedsware and silver gleam against a plaster panel, \$3,500, Betty Jane Bart. Candlestick, \$425 each; dish, \$220; by Reed and Barton for the Historic Natchez Collection. Plate, \$357 for set of 3, Charlotte Moss.

**D**esigners often have signature colors that they use whenever they can. Robert K. Lewis loves yellow, khaki, cream and all the variations in between, so when he chose fabrics from the Historic Natchez Collection he naturally gravitated to the yellow-striped moiré for the sofa. Yellow is especially flattering to the soft color of the Natchez Collection's mahogany pieces. "We decided to finish these pieces in medium brown with a low luster," says Michael Dugan, president of Henredon Furniture Industries. "It shows off the grain of the wood better than the traditional dark, shiny finish."

When Dugan and his team of designers went to Natchez to choose the prototypes for their reproductions, they were intrigued by the broad range of furniture styles they found there—from Georgian cabinetwork to Victorian pieces. "Before the War Between the States, Natchez had more millionaires than any other city except New York and Boston," says Dugan. "They could buy anything they wanted—Oriental rugs, Chippendale furniture, English silver and French silks—the sort of luxuries represented in the Historic Natchez Collection of 200 items." The collection was coordinated by Michael Burke, a museum licensing specialist.

The Henredon designers decided to focus on the years between 1750 and 1850, with occasional pieces of Victorian furniture such as the tufted chairs used in this Long Island bedroom. "We found them in the attic at Elms Court," says Dugan, "a house just outside the town."

Lewis upholstered the Elms Court chairs in one of his favorite fabrics—a striped twill—and he loves the way it looks. "It's so successful I think I'll try it more often," he says, "although nowadays we tend not to use stripes or patterns on tufted pieces. The Victorians, on the other hand, never hesitated to try any pattern with biscuit tufting." ■

Editor DARA CAPONIGRO  
Writer ELIZABETH H. HUNTER  
Photographer JEFF McNAMARA







# DESIGN FOCUS

## PRICES & SOURCES



### Tile Tactics

Tips from the experts—  
Designer Eric Bernard:

- ☛ For continuity that expands a space, use identical tiles on floor and walls.
- ☛ To bring focus to an area or to create a pattern, alternate sizes of the same tile.
- ☛ To create an architectural look or a grid effect, try custom-blended colored grout.

Architect Marlys Hann:

- ☛ Varying the finish—high-gloss, crystalline or matte—of alternating tiles can form a subtle yet distinct pattern.

Designer William Diamond:

- ☛ To give a new fireplace an old touch, use tile in lieu of marble to border opening.
- ☛ For a Mediterranean feel in a warm climate, tile the indoors and outdoors—the driveway, the pool terrace, the living room—with Italian terra-cotta tile.

Editor SUSAN ZEVON

Writer LYNN MATTHEWS DOUGLASS

Photographer LISA CHARLES WATSON



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# TILE NEWS

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Tile territory is expanding—they are not just for bathrooms any longer—and there are more colors, shapes, textures and sizes than ever

Hard-working as ever, yet varied enough to satisfy the most idiosyncratic design whim, today's tiles are being found in unprecedented hues and finishes, off-beat sizes and shapes, and a range of styles from classic to modern to country. Here, a potpourri of some of the best:

(1) Hexagon; Parley Tiles. (2) Italian ceramic; United Ceramics Tile. (3) Italian Mosaic; Hastings. (4) Cool beveled trim; Hastings. (5) Hand-painted cuff-pots and house (below); J.J. Rosenwald Decorative Tiles. (6) Hand-painted Deco bars; Lette Marcil. (7) Abstract; Farley Tiles. (8) Hand-painted contemporary; Jax Haba Tiles. (9) Diagonals and mini triangles; Parley Tiles. (10) Porcelain pavers;

American Olean Tile Co. (11) Pencil bouquet; Country Floors. (12) Terra-cotta borders: leaf motif (above), Corinthian motif (below); Hastings Tile. (13) Large white faux-marble square; American Olean Tile Co. (14) Hand-carved, bas-relief-style, terra-cotta scrubbed; Parley Tiles. (15) Italian marble diagonal and striped borders and trims; Hastings. (16) "Photo-finish" sunflower (image produced by laser; custom designs also available); Elton. (17) Neo-classic blueprint; Farley Tiles. (18) Colored tiles (offered in 63 different hues); Liza Allen Tile & Clay. (19) Italian black-and-white striped squares; Hastings. (20) Olive and black metallic checked glazed square; Vallery & Bochi. ■

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# FIRST IMPRESSIONS







WALTER SMALLING



WALTER SMALLING

Your front hall is a drumroll, an overture, a taste of what's to come in the style and personality of your house. Here are six inspiring examples

**T**he moment the front door swings open to the entry hall, a house begins to welcome its guests. This hall is no mere passageway; it can set the tone for the whole house, giving clues to style and personality, a taste of what is to come. Utility must be served as well: There is bound to be a coat closet, a table on which to drop the mail, perhaps a mirror for a last-minute look.

The tradition of the entry hall is only about two centuries old; earlier, the "hall" was the main living space of a house, used for eating, entertaining and sleeping. In Georgian times, the entrance took on a ceremonial function—it was here that guests were greeted and shown in, and where tradesmen waited to deliver a bill.

In the entry hall (left) of an 18th-century Pennsylvania house, designers Bennett and Judie Weinstock were very conscious of the room's history: "We thought of this as a room where friends might settle by a welcoming fire as guests used to do." There are other translations from the past such as old delft tiles surrounding the fireplace, prompt-

ing the choice of blue for the walls and painted floor. "And we chose a floor paint that would readily show wear, so the mellowing marks of use would appear." Sunlight shines through French windows on an 18th-century American table and chairs ready for visitors.

A period house, now part of the Old Drovers' Inn, sparked Carolyn Guttilla's light-handed interpretation of the Gothic-style architecture (above). Although the mirror, chair and table suit the romantic gothic taste, she added the modern rose-strewn leopard-spotted Stark rug. The table stands in the center of the room because "I wanted to invite guests in, then have them pause and take the time to look around them." ►

**Enter these houses and step immediately into the past. The owners' fine collection of 18th-century antiques is on display at left, while the Gothic-revival cottage (above) is home to a mix of old and new pieces. Fabrics in both rooms from Brunschwig & Fils.**



To create a dramatic  
entry, paint  
or paper blocks  
of faux stone on  
the walls

**H**ere, as in many apartments, the foyer (left and below) is also a central hall, with doors leading to the kitchen, bedroom, living room. Designers Lynn Jacobson and Richard Ohrbach invented a circular space with closets cleverly concealed by bookcases that slide open at a touch. "The owner wanted lots of space for storage, as well as for her many books. And she wanted a warm and welcoming room." Light was also important; with no windows available, the designers worked out a lighting scheme that is keynoted by an Art Deco alabaster hanging lamp and complemented by recessed lighting. The richly decorative floor is actually stenciled as marquetry.

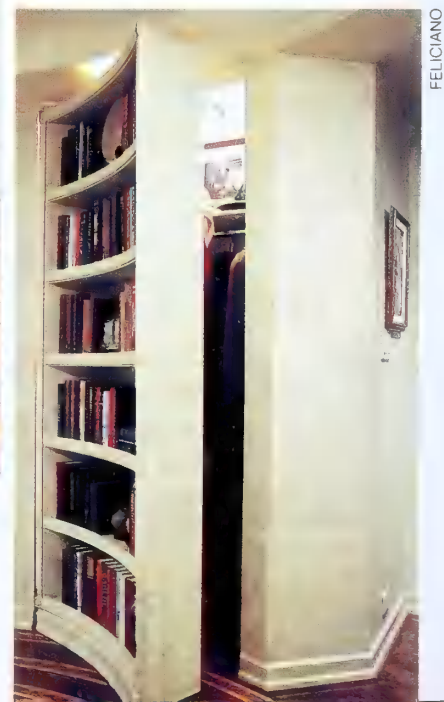
An entry hall can also accent a superb piece of furniture, like this bravura George III console (opposite) in decorator Gary Crain's own apartment. Originally the apartment, in a postwar building, had no proper entry. Crain added columns that set it off from the living room, and commissioned faux-limestone walls and a floor of painted inlay to give the space importance. ►

FELICIANO



Above: Making the storage problem disappear: a little sleight of hand and some masterly carpentry. The owner often adds a table to the foyer for large parties.

Opposite: A small entrance hall was created in a fifties apartment by adding columns and trompe l'oeil paint effects on floor and walls to set off the space.



FELICIANO









KARI HAAVISTO

**T**he owner of a New Jersey farmhouse was faced with the joys and limitations of 18th-century design when she was ready to decorate her center-hall entry. "I didn't want to put down small rugs that would send grandchildren and dogs flying, and I didn't want to put up just another wallpaper," she says. Instead, she thought of the itinerant painters who might have decorated a hallway just like this when it was new and commissioned William J. Totten to paint a mural of this much-loved farm complete even to the family's dogs and chickens. The floor was painted in a dark-green checkerboard pattern that withstands all sorts of youthful forays. Family furniture fills the hall, and a granddaughter stops here to play with her great-grandmother's dolls.

A silver tray on the English sideboard (above) is the place for invitations. Next to it is an antique Danish bible box, an heirloom. Painter William J. Totten, who worked in a naive style that recalls the 19th-century itinerant painter Rufus Porter, had just to step out the door to see his subject. The house itself is depicted above the vase of flowers.







**Practicality and panache get equal attention: A simple entry hall (above) lit by wide, uncurtained windows welcomes guests. The dramatic alabaster urns and marble and wrought-iron table are an introduction to a house filled with handsome marble floors. The wall-covering and egg-and-dart border paper are from Clarence House.**

After old clients bought a new 18th-century house in Massachusetts, designer Sheila Camera Kotur was called in to pull it together. She found a handsome structure. "The building had been added to for a hundred years but always with fine neoclassical elements. We wanted the entry hall to retain this quiet feeling by letting the architecture show through," she says. Under the crown molding, Kotur ran a traditional egg-and-dart border paper. A local shop turned up twin alabaster urns in a classic shape. Windows were left uncurtained to fill the room with light and to offer views of the pool and the garden beyond. The effect—cool, collected, yet opulent—sets the tone for the house. "And that's crucial," Kotur says. "A hallway is the first thing guests see, and it has enormous impact."

Editor KATIE RIDDER  
Writer CATHERINE FINDLAY



# A GROWING LEGACY

Now in its 82nd year, a small, richly designed garden in suburban Philadelphia flourishes under the care of the founder's grandson.

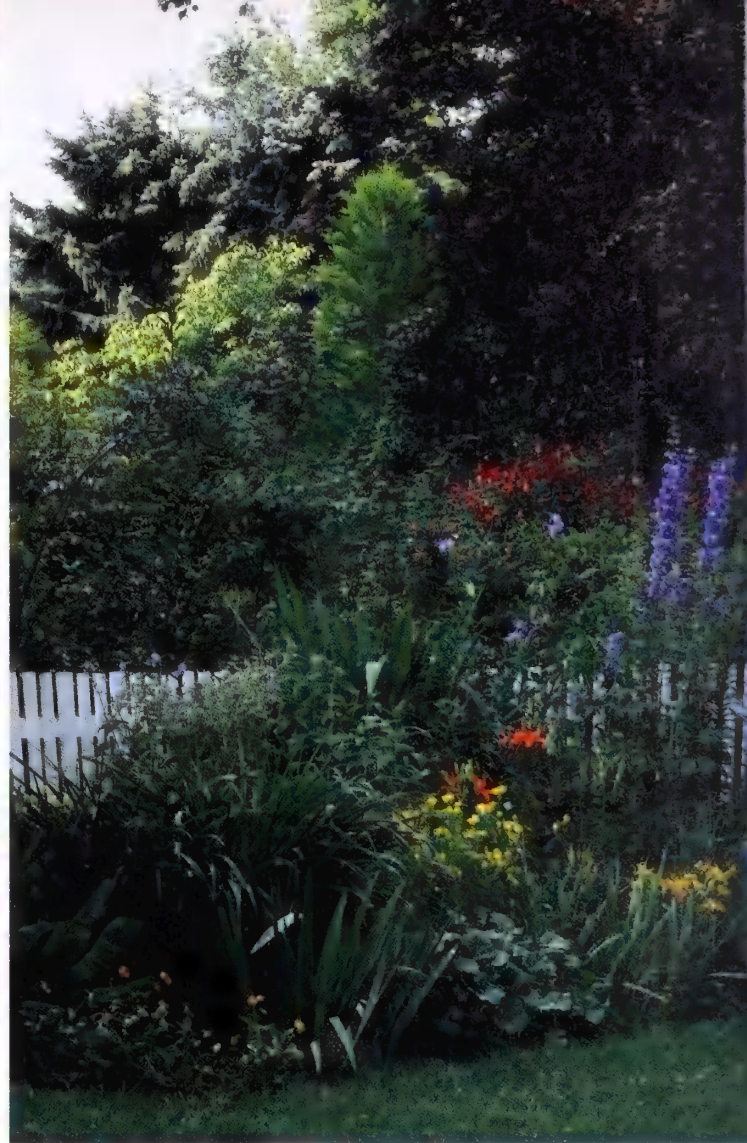


The rose trellis commands attention at Charles Cresson's Pennsylvania garden, with early 20th-century red, white and pink climbing roses: 'Paul's Scarlet,' 'Silver Moon,' and 'Mary Wallace.' On the entry porch's "living thatch" roof (inset) succulents and hardy cacti grow in native grass.









Harmonious flowers of *Filipendula purpurea* and *Astilbe 'Ostrich Plume'* (above) grow by a pond. U-shaped formal perennial garden (above, right) defines garden's main axis. Cresson found that the houseplant *Saxifraga stolonifera* (left) is hardy year round in his garden, where its flowers foam around a clay finial. Gertrude Jekyll's favorite lily (opposite) grows nine feet tall at Hedgleigh Spring.

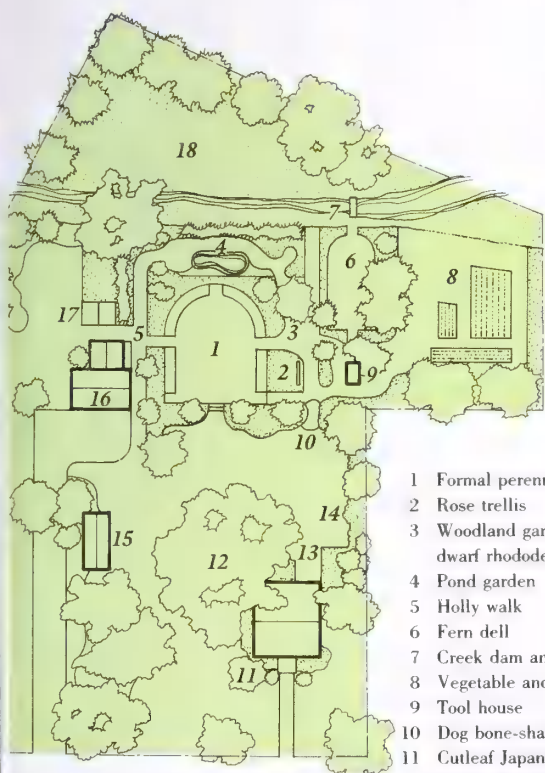


**S**ome people think the English have a lock on horticultural aristocracy. However, we Americans have a notable garden tradition and great gardeners as well, such as Charles Cresson, who, at 36, is an outstanding plantsman, author and consultant. He interned at the Royal Horticultural Society's Garden at Wisley during a three-year European study tour, then returned to maintain and develop a garden begun in 1909 by his grandfather in a suburb of Philadelphia. Cresson's father, too, was a devoted gardener here.

Hedgeleigh Spring, as the property is called, is not a large estate. Situated on about two acres, it is a richly designed garden containing twists and turns, vistas and surprises. There is a sunken-pond garden where fish and frogs share their habitat with extraordinary botanicals. A mysterious woodland walk is lined with unusual ferns and native shade plants. The plant collection would be the envy of a botanical garden and, in fact, has been a source of plants for some.

One of Cresson's most rewarding accomplishments has been to grow Gertrude Jekyll's favorite plant, *Cardiocrinum giganteum*. This melodramatic lily takes seven years from seed to flower—then it dies. But by then, offset bulbs have sprouted around the parent plant to secure its future: Plant life goes on, as does Hedgeleigh Spring. ■

Writer/Photographer KEN DRUSE



- 1 Formal perennial garden
- 2 Rose trellis
- 3 Woodland garden and dwarf rhododendrons
- 4 Pond garden
- 5 Holly walk
- 6 Fern dell
- 7 Creek dam and waterfall
- 8 Vegetable and fruit garden
- 9 Tool house
- 10 Dog bone-shaped path
- 11 Cutleaf Japanese maple
- 12 Great white oak
- 13 Great 'Amoena' azalea
- 14 Winter border
- 15 Spring house
- 16 Garages
- 17 Cold frames
- 18 Wildflower meadows







# A STENCIL ARTIST PAINTS A FANTASY WORLD

With a new twist on the old English craft of stenciling, Lyn Le Grice restores a landmark



**Top right:** The Customs House is on Chapel Street, the oldest in Penzance. The facade got a Regency styling around 1790 when a fancy door and trimwork were added. **Lyn Le Grice (top left)** painted the exterior cadet blue as a prelude to the colorful stenciled interiors. For the central hall, which rises three flights (right), she chose a camellia motif (above and opposite); the flower is common in the gardens of Cornwall, which is warmed by the Gulf Stream.

**J**ust when you thought you had seen everything that could be done with stencils, along comes Lyn Le Grice. Wielding her cans of ozone-friendly spray paint—not the traditional pouncing brush—she creates large, intricate multi-stencil designs that have the luminosity of water colors. In England, where she lives, Le Grice (rhymes with rice) is credited with leading a stencil revival. “She transformed what was a basic craft into something bright, bold and contemporary,” says Peter Windett, the design director for Crabtree & Evelyn, which commissioned her to decorate one of its London shops with floor-to-ceiling stenciling.

Le Grice’s all-encompassing interior embellishments recall the most vigorous examples of early American stenciling. But in place of the familiar motifs of cornucopias and pineapples, she paints personal images inspired by nature, geography, poetry and her own rich imagination. That idiom comes alive in the interiors of the Old Customs House, a historic building that Le Grice has spent three years restoring in the pirate’s port of Penzance in Cornwall. ►











Painted grapevines  
overhead give the  
airy feeling of  
a garden pergola



An encounter with early American stencil work at the American Museum in Bath first excited Le Grice's interest. She delved into the technique's traditional European and Asian uses and experimented, dabbing repeated designs with corks cut into geometric shapes dunked in ink. Seeking a medium she could control more easily, Le Grice tried spray paint at the suggestion of her husband, Jeremy, an artist. When some stencil designs she had done for furniture were published in the London *Sunday Times*, Le Grice suddenly had a new career. Offers of commissions came in from all over England: from owners of town and country houses, from scores of businesses. For Regine's London nightclub she stenciled the restaurant walls with Oriental flying cranes. Garlands of ripe fruit were mounted on the walls of the flagship shop of Crabtree & Evelyn, famous for its jams and toiletries. Soon Le Grice began to envision an entire building in which every room would be embellished with stencil work. Her search for an appropriate stencil showhouse led to her native Cornwall. It was there she found the Customs House. ▶

The Customs House sitting room (above) features panels of stencils derived from the crewelwork bed hangings at Cotehele, a historic Cornish house. Le Grice cut a lampshade (left) from stencil board. The grape, associated with feasting since antiquity, inspired the dining-room's stenciled arbor (right).

FOR MORE DETAILS, SEE PRODUCT INFORMATION









## With all the motifs in the nursery based on favorite stories and rhymes, children who visit hate to leave

**P**erched right above the harbor of Penzance, the Customs House had become a run-down boardinghouse when Le Grice found it. The facade had undergone an ambitious Regency renovation, but remarkable, older architectural relics such as barrel ceilings in some rooms and old strap-hinged doors in others survived, dating the structure back to the early 18th century or before. Charmed by the idiosyncracies wrought by time, Le Grice personally directed workmen in correcting only the most blatant structural decay. "I hate sharp new plaster work and tried to retain the undulating old plaster," says Le Grice, who deemed the old walls an ideal canvas for her stencil art.

Applying pattern and color to articulate each room's architecture, Le Grice devised her decorative schemes to cover walls and sometimes ceilings and floors. She also embellished bed hangings, pillows and curtains, creating a total ambience of lyrical painted decorations. Panels cross-stitched by the present Queen of Denmark were the source for the bedcover design in the upstairs bedroom (below). The

painted bed hangings bring to mind the stenciled textiles produced as country arts in 19th-century America. But the design roots of the nursery stencils (opposite) are definitely British. Le Grice admires the 1880s work of Charles Rennie Mackintosh, a Scot, and the English Arts & Crafts designers, who used stenciled symbols to create slightly mystical designs. In the old nursery, she used painted images that recall children's rhymes. There are dados of silver bells, baseboards of cockle shells and ring-around-a-rosie wreaths on walls. To light up the unusual, original canopy ceiling, Le Grice hung a firmament overhead, with one extra-bright twinkling star. ►

**To give architectural definition to the top-floor bedroom, Le Grice created a paneled look with a running border of stenciled carnations (below); the border also sets off the delicate, shallow mantel, original to the building.**











## Admirers of Lyn Le Grice's stenciled house need not envy her paint magic—now her stencils are for sale

**L**e Grice's gently dappled designs are achieved by layering colors, creating an almost three-dimensional effect. In the kitchen (above), walls feature sculptural rope rings encircling anchors, a bow to Cornwall's maritime locale and the building's probable origin. A Caribbean trip gave Le Grice the idea for the blue-green bathroom (opposite).

Stenciling has changed Le Grice's life and become a big business for her: Last year she opened a shop in the Customs House to sell her stencil designs (see Product Information). In addition, she has written two books, is working on a collection of wallcoverings and fabrics for Schumacher and has plans to decorate other buildings as show-

cases for stenciling. Her stencil classes, held in London and Cornwall, draw an international student roster. "Stenciling is an exciting, magical process," says Le Grice, who started it all with a whoosh of spray paint. ■

Stylist KATRIN CARGILL

Writer SALLY CLARK

Photographer JAN BALDWIN

**In the kitchen, which is one of the oldest parts of the house, Le Grice stenciled a barrel on a hoisting chain over the door (above); stenciled paisley borders define the bathroom walls (opposite); cast-iron tub is an Edwardian fixture.**







# INFUSION OF CHARM





A mundane tract house  
turned gracious weekend retreat  
with added traditional details  
and light-filled spaces ►





Glass all the way up to the  
gable floods the family room  
with views and sunshine

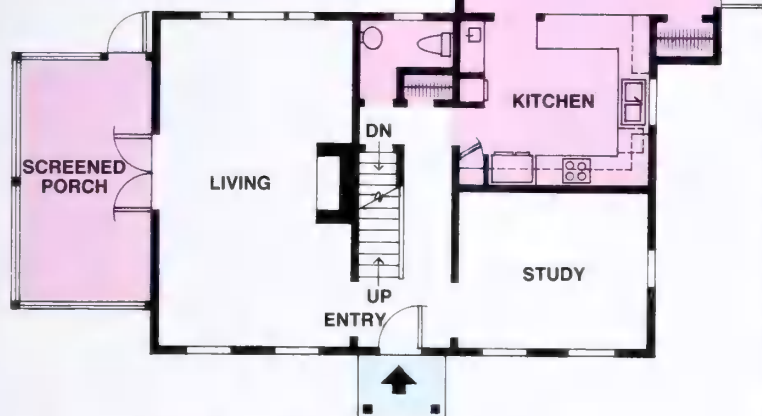






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EXISTING  
REMODELED  
NEW



Glass wall and cupolas (below) flood the family spaces with light. Furnishings (opposite) include a mix of old and new: sofa bed covered in Sologne cotton, Roger Arlington; chairs, and ottoman from Country Swedish, Westport, Conn.; dining table, Jeffco; checkerboard, William-Wayne; needlepoint rug, Stark Carpet; portrait of cat, Hirschl & Adler Folk.



**T**

he town of Westport, Conn., abounds in charming colonial houses, but this was not one of them. A 1950s suburban model (see inset, preceding page) with a gloomy family room added in the 1960s, the house lacked both the character of its older neighbors and the conveniences of modern houses. However, its present owners liked the “low-key sophistication” of the town, the two-acre site and the swimming pool. Moreover, the price was right, and the couple, having already remodeled a weekend house with Rosenblum/Harb Architects, felt they could transform this one.

To make the house worthy of its historic surroundings, the first thing they did was to give it a facelift. But they were not pursuing a more youthful image; the goal was to make the house look *older*. “Picture windows” flanking the front door were replaced by mullioned windows (see preceding pages), all other windows were upgraded, and carriage doors improved the garage. A classical portico under a new central gable adds interest to the roofline and the formerly flat facade, placing the focus on the front door.

Cosmetic surgery was not enough, however. With dark interiors and no guest quarters or playrooms, the house needed to be renovated and expanded to accommodate the young family and their house guests. The roof was raised above the garage to make room for guest rooms behind new dormered windows. A sun room with glass walls and a slate floor links the new visitors’ space with the family room (see plan, above). For informal entertaining and to help them keep an eye on the children, the kitchen was opened to the family room.

Glass extends up to the family room’s roof peak (top) to bring light and a treetop view into the once dark space. Twin cupolas bring additional daylight to the family room and kitchen.

This dual focus on traditional comfort and modern convenience can also be seen in interior details. “We selected the white-washed pine paneling, white-painted trim and wide-board flooring because they are traditional in feeling while crisply modern in effect,” Elliott Rosenblum explains.

The remodeled house provides the family with a welcome change from their formal city life. “For city people who get their enjoyment of nature in concentrated doses, it’s important to bring the outdoors inside,” the mother says. ■

Editors SUSAN ZEVON and KATIE RIDDER

Writer SUSAN ZEVON

Photographer JEFF McNAMARA

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# COOK'S TOUR

By JANE ELLIS

## PARTY PAPER

Doilies (left) take on a flowery, leafy look. Paper Harvest uses photo images of pansies and ivy for decorative disposable place mats and coasters.

**K**itchenAid introduces a tough little hand mixer (right) strong enough to deal with dense doughs. The KitchenAid Ultra Power Plus hand mixer with easy-to-clean beaters is \$65.



ALL PHOTOS, EXCEPT TOP LEFT, BY JERRY SIMPSON

New York's waterfront continues to open up for adventurous gourmands. Now you can dine on a yacht without leaving town. Chef Willy Krause (above) and Maitre d' Romeo De Gobbi, owners of Le Pactole, the new French restaurant in the World Financial Center, can set up romantic dinners and full-scale parties on the deck or in the dining room of a sleek vessel moored at the North Cove Yacht Harbor.



Dried tomatoes (above), introduced here in 1980, have caught on—and how. At California's Timber Crest Farms, which has a 70 percent share of the market, production has more than doubled each year. For you to try: a vinaigrette, a relish, and an aioli gratin (see page 128 for recipes).

**E**ast meets West: More people are discovering the great Czechoslovakian beer Pilsner Urquell (below). The country that ranks first in world beer consumption loves this light lager, and this year sales in the U.S. are soaring. What better way to taste it than in this tall, frosty pilsner glass from Tiffany & Co.



**A** quartet of tiny cookbooks that look good enough to eat (above): *Jams & Preserves*, *Spices*, *Chocolate*, and *Aromatic Herbs*. By Jill Norman, from Bantam Books. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION





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¶ While you may not find many general stores like this anymore, fortunately you can still enjoy great tasting coffee. Introducing Maxwell House® 1892™ Slow Roasted Coffee—a blend inspired by the good old days and made that way too.

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*"It's nursery food for grown-ups."  
That's how restaurant owner  
Patricia Jean describes brandade  
de morue (below). A creamy gratin  
of salt cod, garlic and potatoes, it  
is a celebrated Provençal dish.*



# POTATOES TAKE CENTER STAGE

With today's demand for healthful food, the potato makes a comeback, but there is a new partner—olive oil enhanced by fragrant herbs ►





Rich in vitamins and low in sodium and fat, the versatile potato gains favor once again, dressed in inventive new ways

**A** puree of basil and olive oil gives mashed potatoes a lovely pale green tint and adds the flavor of sunshine (left, top plate). "It goes very well with fish," says Patricia Jean, who owns Provence restaurant with her husband, Michel. She finds that customers love the idea of mashed potatoes without cream and butter. They order it as a side dish. Here it accompanies red snapper garnished with orange and lime segments. On plate below: A salad of new potatoes tossed in a truffle-flavored olive oil is dressed with a shower of black truffles.



**M**orue, or salt cod, is combined with braised leeks, potatoes and tomatoes for a delightful salad (left). It is dressed with a saffron vinaigrette to make a light, satisfying lunch or appetizer salad. Potatoes are the new darlings of health-minded food lovers everywhere. A medium potato contains about 125 calories, has no cholesterol, is low in both sodium and fat and is rich in potassium and vitamins B and C.

**I**t is not just a case of one potato, two potatoes these days. Now, the discerning potato lover can find interesting varieties in specialty food stores, farmers markets and, of course, in seed packets. Although the Russet Burbank (commonly referred to as Idaho) and Red Bliss are still beloved staples, you can now find such boutique varieties as the Peruvian blue potato (bottom, left) combined in a salad with California white potatoes and a goat cheese scattered with rosemary, thyme, tarragon and chives.



**A** roast leg of lamb is served with an aioli potato gratin (opposite) in the garden of Soho's Provence restaurant. Butter and cream are dispensed with and replaced by the aioli, a garlic mayonnaise, before being popped in the oven for a final browning. "If you are concerned about health, use olive oil," says Provence chef Pablo Trobo. "It gives such a nice kick anyway, and you feel good." ■

Editor/Writer JANE ELLIS  
Photographer JERRY SIMPSON

RECIPES BEGIN ON PAGE 129  
FOR MORE DETAILS, SEE PRODUCT INFORMATION









# GREAT TASTE

Caterer Gay Jordan's mini hors d'oeuvres get invited to some of the best parties

**T**hey are all my favorites," says Gay Jordan about her stylish one-bite appetizers. Jordan had the silk dresses and ties of party goers in mind when she devised such gems as crabmeat salad on a leaf of endive (above).

**S**quares of zesty focaccia (above) are topped in a pissaladière style. Other spreads for this crunchy bread are potatoes and rosemary or eggplant and tomato. One sheet of dough makes about 70 1½" squares.

**A** southwestern frittata makes a tangy filling for miniature pastry shells (above). Braised leeks or mushrooms, added to a light custard, are other savory fillings. Or skip the custard and fill with a chicken mixture.



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# PICK OF THE CROP

## TEMPTING VEGETABLE DISHES WITH INDIAN SEASONINGS CAN BE PREPARED USING READILY AVAILABLE INGREDIENTS

**I** find myself, for one reason or another, turning to a vegetarian diet. Perhaps it is a reaction to myriad rich business dinners over the years; just as likely, it is because I simply adore vegetables.

As I began collecting recipes, I was amazed at how often I returned to Indian cuisine for inspiration. Its aromatic spices and haunting flavors and textures are enthralling; the most ordinary vegetables can be cooked in a hundred different ways.

However, people are hesitant to cook Indian food at home. They think the food is going to be too "hot," and that the ingredients will be unavailable. Both are misconceptions. The cuisine is spicy, not hot, and most of the exotic ingredients, with a few exceptions, already reside on our pantry shelves or are regulars at our local markets. It is only the combinations that are new and unexpected. Menu serves 6.

—Susan Costner

### SWEET-POTATO PUREE WITH AROMATIC SPICES

- 1 pound cooked sweet potatoes, peeled
- 3 tablespoons unsalted butter
- 2 teaspoons fennel seeds, crushed
- 1 teaspoon cardamom seeds, crushed
- 2 to 3 tablespoons brown sugar or maple syrup
- 2 tablespoons to ¼ cup fresh orange juice
- ½ teaspoon orange zest

1 teaspoon salt, or to taste

Juice of 1 lime

¼ cup lightly toasted fresh or unsweetened coconut

□ In a food processor or with a potato masher puree the sweet potato.

□ In a large skillet, melt 2 tablespoons butter over moderate heat. When it begins to foam, add crushed fennel and cardamom seeds. Stir quickly, then add potato puree, brown sugar, orange juice, orange zest, and salt. Cook, stirring frequently, until thickened, about 5 minutes. Squeeze in lime juice and add remaining butter. (This dish may be prepared to this point, then covered and refrigerated.)

□ Gently warm the puree in medium oven or in microwave before serving. Garnish with toasted coconut after the warming process.

### SPINACH WITH GINGER AND GARLIC

- 3 pounds fresh spinach, well washed
- 1 teaspoon finely grated fresh ginger
- 1 teaspoon finely minced garlic
- 1 teaspoon finely minced fresh hot green chili pepper
- 1 teaspoon salt, or to taste
- ½ cup finely chopped cilantro
- 3 tablespoons olive oil
- ¼ cup raw cashew bits or almond bits

□ Bring 4 quarts salted water to boil and plunge spinach into water. When water comes to a boil again, cook spinach for 2 to 3 minutes or until wilted. Drain and rinse under cold water. Squeeze out as much water as possible and pat dry.

□ In the bowl of a food processor combine spinach, ginger, garlic, chili pepper, salt, cilantro and 2 tablespoons olive oil and blend to a smooth paste.

□ Pour spinach mixture into an oven-proof casserole dish.

□ In a small skillet, heat remaining tablespoon of oil. Toss in cashew or almond pieces and fry, stirring con-

stantly, until they just begin to color. Stir nuts into spinach and bake in a preheated 350°F oven, or heat through in the microwave.

□ Note: This dish may be prepared several hours in advance, covered and refrigerated until ready to bake. Heating time will be slightly longer.

### GREEN BEANS WITH MUSTARD SEEDS AND ALMONDS

- 1 pound green beans, trimmed and cut on the diagonal into ½-inch pieces
- 1 tablespoon yellow split peas
- 1 tablespoon raw rice
- 2 hot green chilies, seeded and minced
- 3 tablespoons water
- ¼ cup unsalted butter
- 3 tablespoons finely chopped almonds
- 1 teaspoon black mustard seeds
- ¼ teaspoon curry powder
- 1 teaspoon salt, or to taste
- 3 to 4 tablespoons chopped fresh dill

Freshly ground black pepper, to taste

□ Steam green beans for 6 to 8 minutes or until crisp-tender. Set aside.

□ Grind split peas and raw rice to a powder in a spice mill or coffee grinder. Transfer to a small mixing bowl, add green chilies and water; mix well.

□ Heat butter in a large skillet over moderate heat. When it begins to foam add almonds and fry for 15 to 20 seconds or until they just begin to brown. Then add mustard seeds and fry until they just begin to pop. Add curry powder and pea-rice and chili mixtures. Cook until dry, about 5 minutes.

□ Add cooked green beans, salt and pepper. Sauté, stirring and shaking the pan until the beans are heated through. Remove from heat, add dill and serve immediately.

(Continued on page 128)



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## PICK OF THE CROP

Continued from page 126

### CAULIFLOWER AND PEAS WITH GINGER AND CILANTRO

- 1 medium yellow onion, chopped
- 4 cloves garlic, coarsely chopped
- 2 tablespoons fresh ginger root, peeled and coarsely chopped
- $\frac{1}{4}$  cup water
- 4 tablespoons vegetable oil
- $\frac{1}{2}$  teaspoon ground turmeric
- 1 cup canned tomatoes, peeled and chopped
- 1 hot green chili, seeded and minced
- 2 teaspoons ground coriander
- 1 teaspoon ground cumin
- 1 teaspoon garam masala
- 2 teaspoons salt, or to taste
- 1 head cauliflower, broken into florets
- 1 cup fresh or frozen peas
- Juice of 1 lemon
- $\frac{1}{4}$  cup chopped fresh cilantro

□ In a food processor or blender with  $\frac{1}{4}$  cup water, add chopped onion, garlic and ginger and blend to a coarse paste.

□ In a large nonstick skillet over medium heat, heat oil, add paste, turmeric; fry, stirring often, 5 minutes. Add tomato, chili and cook 5 minutes more. Add coriander, cumin, garam masala, salt and stir well. Add cauliflower, cover and cook over low heat, 30 to 40 minutes, stirring every 10 minutes. Add water, if needed, and fresh peas the last 10 minutes. Stir in lemon juice and cilantro. Serve immediately.

### EGGPLANT, CHICK-PEA, SPINACH AND TOMATO GRATIN

- 4 tablespoons olive oil
- 2 tablespoons unsalted butter
- 1 medium eggplant, peeled and cubed
- 2 tablespoons fresh ginger root, peeled and grated
- 2 hot green chilies, seeded and minced
- $\frac{1}{2}$  teaspoon cumin seed
- $1\frac{1}{2}$  cups tomatoes, peeled, seeded and chopped
- 1 tablespoon ground coriander
- 1 teaspoon turmeric
- Freshly ground black pepper, to taste
- $\frac{1}{2}$  cup water
- 2 cups cooked chick-peas
- 1 pound fresh spinach, chopped
- Salt, to taste
- $\frac{1}{4}$  cup coarsely chopped cilantro leaves
- 1 teaspoon garam masala

□ In a skillet, heat 2 tablespoons of the oil plus 2 tablespoons butter. When hot, add eggplant and fry, stirring frequently, until browned, adding more oil as needed. Set aside.

□ Add remaining 2 tablespoons oil. When hot, add ginger, chilies, cumin seed and fry until seeds begin to pop and turn brown. Add tomatoes, coriander, turmeric and black pepper. Cook 10 to 15 minutes or until reduced by half. Add water, stir and bring to a boil. Add eggplant, chick-peas, fresh spinach, salt and 2 tablespoons of cilantro. Cover and simmer, about 30 minutes. Stir in remaining cilantro and garam masala and serve. ■

## COOK'S TOUR

Continued from page 117

### ORANGE-SCENTED DRIED-TOMATO RELISH

- $\frac{1}{2}$  cup dry white wine
- $\frac{1}{4}$  cup red-wine vinegar
- $\frac{1}{4}$  cup sugar
- 1 tablespoon olive oil
- 2 tablespoons finely diced red onion
- 2 tablespoons finely diced yellow or red bell pepper
- $1\frac{1}{2}$  cups seeded and chopped fresh tomatoes
- $\frac{1}{2}$  cup reconstituted dried tomatoes, thinly sliced (see note)
- $\frac{1}{2}$  cup tomato juice
- 1 teaspoon grated orange peel
- Segments from 4 oranges
- Salt and cayenne pepper, to taste

□ In a small saucepan, simmer wine, vinegars and sugar until syrupy and reduced to about  $\frac{1}{4}$  cup; remove from heat and cool. Heat oil in small skillet; quickly sauté onions and peppers, just until crisp-tender. Cool slightly. In a bowl, combine all ingredients except salt and pepper. Mix gently; season with salt and pepper. Cover and let stand at room temperature about 2 hours to blend flavors. Serve with chicken or your choice of grilled fish. Store covered in refrigerator up to 3 days. Makes about 3 cups.

(Note: To reconstitute dried tomato halves, cover with very hot water and set aside about 10 to 15 minutes; drain.)

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### DRIED-TOMATO AIOLI

- $\frac{3}{4}$  cup reduced-calorie mayonnaise
- $\frac{1}{2}$  cup diced fresh tomatoes
- $\frac{1}{4}$  cup drained dried tomatoes (reserve oil)
- $\frac{1}{4}$  cup diced roasted red bell peppers, or 1 jar (2 ounces) diced pimientos, drained
- 1 medium clove garlic, sliced
- $\frac{1}{8}$  to  $\frac{1}{4}$  teaspoon cayenne pepper
- Oil reserved from tomatoes, plus enough olive oil to make  $\frac{1}{4}$  cup
- Salt, to taste

□ In container of electric blender combine mayonnaise, fresh and dried tomatoes, roasted pepper, juice, garlic and cayenne pepper. Blend until smooth. With motor running, slowly pour in oil. If mixture is too thick, blend in water, a few drops at a time, until desired consistency is attained. Mix in salt. Cover and store in refrigerator up to 1 week. Serve with grilled fish, as a sandwich spread or as a dip for crisp vegetable pieces. Makes about 2 cups.

### DRIED-TOMATO VINAIGRETTE

- $\frac{1}{2}$  cup olive oil
- $2\frac{1}{2}$  tablespoons extra-virgin olive oil
- 3 tablespoons red-wine vinegar
- 2 tablespoons balsamic vinegar
- $1\frac{1}{2}$  teaspoons sugar
- $\frac{1}{4}$  cup dried tomato bits
- 2 tablespoons Italian parsley
- 2 tablespoons basil
- 1 tablespoon minced garlic
- 1 tablespoon minced shallot
- $\frac{1}{2}$  teaspoon each salt and freshly ground black pepper

□ Combine all ingredients and allow to stand at room temperature for 2 hours prior to serving. Makes about 1 cup. ■.

## POTATOES TAKE CENTER STAGE

*Continued from page 119*

*Recipes from Chef Pablo Trobo and Patricia Jean, co-owner of Provence, New York.*

### GRILLED SNAPPER WITH BASIL MASHED POTATOES

- 5 boiling potatoes, about  $2\frac{1}{2}$  pounds
- Small bunch fresh basil
- 2 cups olive oil
- Salt and freshly ground black pepper, to taste
- 2 navel oranges
- 2 limes
- 6 fillets of red snapper

□ Peel and quarter potatoes. Cook in lightly salted water until tender.

□ Meanwhile, combine about 20 basil leaves and  $\frac{1}{2}$  cup olive oil in blender or food processor and whirl to chop finely. Drain cooked potatoes and pass through a food mill with half the basil oil, or beat with an electric beater until smooth. Blend in remaining basil oil and season to taste with salt and pepper. Keep potatoes warm.

□ Julienne remaining basil leaves.

□ Peel oranges and limes, leaving no skin or pith, and cut into segments. In a sauté pan, warm the citrus segments with remaining olive oil, stir gently,

and reserve.

□ To prepare the fish, salt and pepper the fillets on both sides. Brush some of the citrus-flavored olive oil on each side, and grill, skin side down (or put under broiler, skin side up) 3 to 4 minutes. Lower heat to 350°F. Transfer fish, and bake about 5 minutes, until just cooked and the fish flakes easily.

□ To serve, scoop a portion of the basil mashed potatoes onto each plate, arrange a fish fillet, and top with the citrus segment and some oil. Garnish with julienned basil leaves. Serves 6.

### ROASTED LEG OF LAMB WITH AIOLI GRATIN

- 5 to 6 pound leg of lamb
- $\frac{1}{2}$  cup herbes de Provence (mixed herbs)
- 1 cup olive oil
- Salt and freshly ground black pepper, to taste

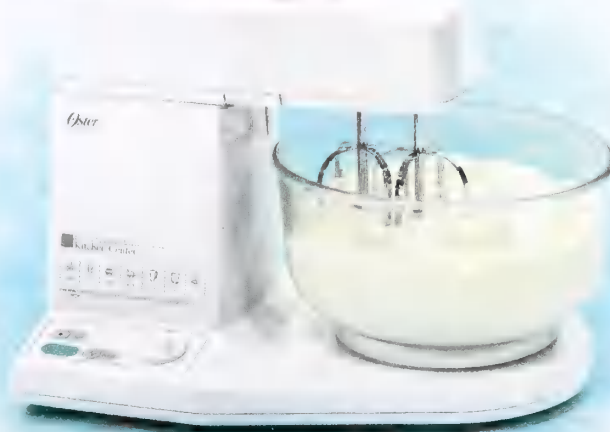
*Aioli potato gratin (garlic mayonnaise):*

- 6 medium potatoes, peeled and sliced  $\frac{1}{8}$ -inch thin
- 6 cloves garlic
- 4 egg yolks
- 2 cups olive oil
- $\frac{1}{2}$  lemon
- $\frac{1}{2}$  cup white wine
- 1 cup lamb stock or beef bouillon
- Salt and freshly ground black pepper, to taste

□ Prepare lamb: Trim well, removing all fat. Sprinkle with salt and pepper. Combine the herbes de Provence and olive oil and pour over the lamb, turning it to coat. Cover, refrigerate, and marinate overnight, turning several times.

□ Prepare aioli gratin: First make the aioli. In a

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mortar, pound the garlic to a paste, or mince and mash to a paste with a little salt, using the side of the knife. Combine with egg yolks and a pinch of salt. Whisk until very thick, then whisk in olive oil very slowly until all is incorporated. May also be prepared in a food processor. Season with a squeeze of lemon juice and salt if necessary.

□ Put potatoes in lightly salted cold water, bring to a boil, and boil 3 to 5 minutes, until just barely tender. Drain and cool a few minutes. Gently combine potato slices with aioli and put into an 8-cup gratin dish. Smooth surface. Preheat oven to 400°F and bake until golden, about 15 minutes. Set aside to be reheated before serving.

□ Remove lamb from marinade and brown in an oven-proof pan on all sides. Transfer to 400°F oven and roast until medium rare, 130° to 135°F on a meat thermometer, about 1 to  $1\frac{1}{4}$  hours. Place lamb on a serving platter, and set aside in a warm place. Lower heat to 325°F and return potatoes to oven to reheat. Drain fat from roasting pan and deglaze pan with white wine, scraping up all the brown bits from the bottom of the pan. Add lamb stock to beef bouillon, and reduce to 1 cup. Season to taste with salt and pepper.

□ Carve the lamb and arrange on plate with a neat spoonful of gratin. Spoon a little of the sauce over. Serves 6.

### MORUE SALAD WITH SAFFRON VINAIGRETTE

- $1\frac{1}{2}$  pounds dried salt cod with bones, or  $1\frac{1}{4}$  pounds boneless
- 1 medium leek
- 2 shallots
- 1 red onion
- 1 teaspoon finely chopped fresh thyme

*(Continued on page 130)*



## POTATOES TAKE CENTER STAGE

*Continued from page 129*

- 1 cup plus 1 tablespoon olive oil
- 5 medium Idaho potatoes
- 2 healthy pinches saffron threads
- 5 medium-sized ripe tomatoes
- 1 teaspoon Dijon mustard
- ¼ cup white-wine vinegar
- 6 servings (about 2 heads) fresh, small-leaved lettuce
- Salt and freshly ground black pepper, to taste

❑ One day in advance, cut the cod into ½-inch cubes, removing and discarding bones. Soak the cod overnight in cold water, changing the water 5 times. Put the fish in a saucepan of fresh water, bring to a boil, lower heat, and simmer 5 minutes.

Cool in water and strain.

❑ Wash the leek well and cut into ½-inch dice. Slice the shallots very thinly. Cut the red onion lengthwise into thin strips. In a small skillet combine 1 tablespoon olive oil, leek, shallots, red onion, and thyme, cover with wax paper pressed on top of onion mixture, cover skillet and sweat mixture about 15-20 minutes over heat, until very soft. Set aside to cool.

❑ Warm remaining 1 cup olive oil with ¼ of the saffron threads and set aside for 20 minutes. Meanwhile, peel and cut potatoes into ½-inch cubes, then boil in lightly salted water until tender, 7-10 minutes. Cut tomatoes in half, squeeze out seeds, and cut into ½-inch cubes.

❑ To prepare vinaigrette: Mix mustard and vinegar, then blend in saffron olive oil. Season to taste with salt and pepper.

❑ In a large bowl toss together cod, potatoes and tomatoes, then dress with ¼ cup vinaigrette. Ar-

range lettuce on a large platter or individual plates, mound fish salad in the center, top with the onion mixture. Drizzle remaining vinaigrette on each serving, and also sprinkle remaining saffron threads on top. Serves 6.

## BRANDADE DE MORUE (SALT COD WITH POTATOES AND GARLIC)

- 1 ¼ pounds dried salt cod with bones, or 1 pound boneless
- ½ teaspoon fresh rosemary
- ¾ pound Idaho potatoes, boiled and peeled
- 2 cloves garlic, finely chopped
- 1 cup milk
- ½ cup olive oil
- ½ teaspoon freshly ground nutmeg
- Fresh rosemary sprigs
- Salt and freshly ground black pepper, to taste

❑ Cut the cod into ½-inch cubes, removing and discarding bones. Soak the cod overnight in cold water, changing the water 5 times. Put the fish in a saucepan of fresh water, add rosemary, bring to a boil, lower heat, and simmer 5 minutes. Cool in water and strain. Put warm boiled potatoes in food processor, add garlic and milk, and pulse the processor until just mixed. Add the cod and blend to chop finely, then add olive oil in a slow steady stream. Season with nutmeg and salt and pepper to taste. Put in a shallow 6-cup gratin dish. Pre-heat broiler and broil until golden, about 10 minutes. Garnish with rosemary and drizzle lightly with olive oil as desired. Serves 6.

## NEW POTATO AND TRUFFLE SALAD

- 1 large fresh black truffle (or frozen or vacuum packed)
- 1 cup olive oil
- 1 ½ pounds Red Bliss new potatoes
- 6 small servings (about 2 heads) mesclun or other baby lettuces, washed and dried
- Salt and freshly ground black pepper, to taste

❑ One day in advance, cut truffle into matchsticks, combine with olive oil and cover. Soak overnight.

❑ Boil potatoes in lightly salted water until just tender, peel, slice. Very gently toss warm potatoes with salt and pepper in a non-corrosive bowl. Pour over truffle oil (reserve truffles), cover, and leave for 30 minutes.

❑ Arrange mesclun or lettuce on 6 plates, arrange potato slices in the center, and dress tops with truffles and any remaining oil. Serves 6.

## POTATOES WITH GOAT CHEESE

- 3 large purple Peruvian potatoes, or new red potatoes
- 3 large new white California potatoes
- ½ cup olive oil
- 12 ounces mild goat cheese, such as Coach
- ¼ cup crème fraîche
- ¼ ounce each fresh rosemary, thyme, tarragon, and chives, the leaves separated and the chives snipped into ½-inch pieces
- Salt and freshly ground black pepper



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- Boil potatoes in lightly salted water until just tender. Cool 10 to 15 minutes, then peel and cut in ½-inch cubes, dress with olive oil and salt and pepper to taste, and set aside.
- Mash the goat cheese with the *crème fraîche*. Scoop about ¼ cup onto the center of 8 plates, sprinkle with herbs, and surround with potatoes. Serves 8. ■

## GREAT TASTE IN TINY BITES

*Continued from page 123*

*All recipes for tiny bites come from Gay Jordan's Bespoke food, New York.*

### FOCACCIA

- 3 cups unbleached flour, plus some for working the dough**
- 1 package active dry yeast, dissolved in ½ cup lukewarm water**
- 7 tablespoons olive oil**
- ½ cup water**
- 2 teaspoons salt**
- 1 clove garlic, finely chopped**
- Coarse salt**

□ Combine 1½ cups flour and the dissolved yeast and knead 8 to 10 minutes. Shape the kneaded dough into a ball. Lightly dust the inside of a bowl with flour and put the dough in. Cover with damp towel and put the bowl in a warm, draft-free place for 1½ hours, until dough has doubled in bulk.

□ Put dough on a lightly floured work surface and knead in remaining 1½ cups flour, 4 tablespoons olive oil, water, and salt. Knead thoroughly about 8 minutes, until all the ingredients are incorporated and the dough is smooth and elastic.

□ Again put the dough in a lightly floured bowl and cover with a damp towel. Let it rise until doubled in bulk, about 1½ hours.

(Note: Steps 1 and 3 can be done in a food processor or mixer with a dough hook, and then worked briefly by hand.)

□ Put the dough on a floured surface and roll out to a ¼-inch thickness. Preheat oven to 400°F. Oil a 12-by-18-inch baking sheet and heat 1 to 2 minutes. Put dough on sheet, and use hands to spread the dough to the outer edges of pan. Poke with fingers to roughen the surface.

□ Put selected topping on the dough, pressing it down lightly. Sprinkle with remaining olive oil, chopped garlic, and coarse salt to taste. Bake 15 minutes. Cool and cut into 70 squares. Keep at room temperature until ready to serve, then reheat in a 300°F oven 5 minutes.

### BASIL AND TOMATO TOPPING FOR FOCACCIA

- 12 to 15 fresh ripe plum tomatoes**
- About 40 large basil leaves, finely chopped**
- 2 large cloves garlic**
- 4 tablespoons extra-virgin olive oil**
- Freshly grated Parmesan cheese**
- Coarse Salt**
- 1 recipe Focaccia dough**
- Small basil leaves**

□ Choose plum tomatoes that are ripe and small. Slice them thinly.

□ Mince the garlic and mix half with the chopped basil and olive oil. Roll out the focaccia dough as directed in the master dough recipe, spread with

*(Continued on page 132)*

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## PIETA

GREAT TASTE  
IN TINY BITES

*Continued from page 131*

the basil mixture, and sprinkle with Parmesan. Cover with slices of tomato, and sprinkle with the remaining minced garlic and coarse salt, as directed in the master dough recipe.

□ Preheat oven to 400°F and bake focaccia 15 to 20 minutes, until dough is golden brown at the edges. Cool slightly, then cut into 70 1 1/2-inch squares. Just before serving, reheat in a 300°F oven 5 minutes. Decorate with basil leaves.

PISSALADIERE TOPPING FOR  
FOCACCIA

- 6 large Spanish or Bermuda onions, halved
- 1/4 cup virgin olive oil
- Splash of balsamic vinegar
- 1 teaspoon sugar
- 1 to 2 teaspoons finely chopped fresh rosemary
- Freshly grated Parmesan cheese
- About 35 to 40 black olives, preferably imported, carefully halved and pitted
- 1 2-ounce can anchovy fillets, cut into 1/2-inch pieces
- Salt and freshly ground black pepper, to taste

□ Slice onions thinly. Cook over low heat in olive oil until soft, then add sugar to help them brown. Continue cooking over low heat until caramelized, stirring frequently. Add rosemary and a splash of balsamic vinegar and reduce mixture until vinegar has evaporated. Season to taste with salt and freshly ground black pepper.

□ Preheat oven to 400°F. Roll out focaccia dough and rub with olive oil and garlic as directed in dough recipe. Spread on onion mixture and sprinkle with a little Parmesan cheese. Bake 15 to 20 minutes, until dough is golden brown at the edges. Cool slightly, then cut into 70 1 1/2-inch squares. Just before serving, decorate with olives and anchovy pieces, then reheat 5 minutes in a 300°F oven.

ENDIVE LEAVES WITH  
CRABMEAT

- 1 pound fresh lump crabmeat
- 1/2 medium red pepper
- 1/2 medium yellow pepper
- 2 tablespoons fresh dill, finely chopped
- 1/2 cup mayonnaise (approximately)
- 10 unblemished endives
- Chives
- Salt and freshly ground black pepper

□ Clean and pick through the crabmeat, removing any cartilage. Dice red and yellow peppers into as tiny dice as possible. Gently mix crab, pepper, dill and enough mayonnaise to bind tightly. Season with salt to taste and a few grinds of pepper.

□ Separate endives into leaves and use just the small inner leaves. Spoon a bit of the crab mixture onto the end of each leaf, and garnish with chive strands. Makes about 70 servings.

BEEF BARBECUE IN LETTUCE  
BUNDLES

*Barbecue sauce:*

- 2 medium onions, finely chopped
- 1 clove garlic, finely chopped
- 2 tablespoons unsalted butter

- 2 cups cider vinegar
- 2 cups water
- 1 1/2 cups ketchup
- 1/4 cup Worcestershire sauce
- Dash of Tabasco sauce
- 1 tablespoon chili powder
- 1 1/2 teaspoons salt, or to taste
- 2 tablespoons brown sugar

*Beef:*

- 2 pounds cooked beef brisket, or leftover roast beef
- 10 heads Bibb lettuce
- 1/2 pint sour cream
- Coriander leaves or parsley

□ In a 2- or 3-quart saucepan sauté onions and garlic in butter until soft and pale yellow, about 5 minutes. Add remaining sauce ingredients and simmer until thickened, about 30 minutes. Stir occasionally to prevent sticking and scorching.

□ Shred the beef and mix with enough barbecue sauce to coat the beef lightly. Let cool to room temperature. Any remaining sauce may be frozen.

□ Separate the lettuce leaves and use just the tiny inner leaves. Wash and dry carefully. Put a teaspoon of the barbecued beef into the core of each leaf. Pipe a small rosette of sour cream onto the beef and garnish with a pinch of coriander leaf or parsley. Makes 70.

## SPICY SHRIMP

- 2 cloves garlic
- 1 tablespoon dried ground cumin
- 1 tablespoon ground coriander
- 1 teaspoon ground cardamom
- 1 teaspoon cayenne pepper, or to taste
- 1 teaspoon cracked black pepper
- 4 scallions, tops only, finely chopped
- 1/4 cup finely chopped parsley
- 1 teaspoon salt, or to taste
- 1 tablespoon grated lemon zest
- 1 cup olive oil
- 1 teaspoon grated ginger, or to taste
- 3 pounds large shrimp, about 20 per pound, shelled and de-veined

□ Chop garlic finely and mash into paste by using a little salt and pressing down with the flat blade of the knife. Mix with remaining marinade ingredients in a non-corrosive bowl. Add the raw shrimp and marinate at least 4 hours in refrigerator, turning the shrimp with your hands from time to time.

□ In a non-stick sauté pan, sauté the shrimp and marinade in small batches over moderate heat with very little oil. Be careful to let the shrimp color gradually, and when just pink turn the shrimp and sauté until just cooked. Cool to room temperature and skewer on toothpicks.

## SICILIANO

- 1 large eggplant
- 2 red peppers
- 1/3 cup olive oil
- Juice of 1 lemon
- 1 clove garlic, finely chopped
- 1 6-ounce jar olivada (olive paste)
- 7 ficelles (thin French baguettes, about 8-inches long)
- Mayonnaise
- 14 thin slices mortadella
- 28 thin slices sopressata (a type of Italian salami) or Genoa salami
- 14 thin slices provolone cheese

□ Over gas jets or under broiler, roast eggplant and peppers, turning frequently. Eggplant skin will be blackened and the flesh tender. The pepper



skin will be blackened. Put the peppers into a paper bag and set aside for 10 minutes, then peel off the blackened skin and slice into 1-inch strips. Scrape eggplant from skin and chop in food processor. Add lemon juice, garlic, and olive oil and process into a smooth paste. Mix olivada with enough mayonnaise to make a paste with a spreadable consistency.

□ Cut ficelles horizontally, being careful not to cut all the way through so that you leave a hinge. Delicately pull the bread from the crusts to create two channels.

□ Spread one side of each ficelle with eggplant mixture, the other, with the olive spread. Fold mortadella, sopressata, 2 provolone slices in half. Layer 2 slices mortadella, 4 sopressata, 2 provolone, and 3 red pepper strips in each ficelle.

□ Wrap each ficelle tightly in plastic wrap, twisting the ends firmly like party poppers. Put them on a baking sheet, put another baking sheet on top of them, and weight down with heavy cans. Refrigerate for several hours.

□ Unwrap and hold the filled ficelles with the cut side away from you. Using a serrated knife, cut gently into the loaf, using as little pressure as possible. Cut away the ends, then divide each ficelle into 10 slices approximately  $\frac{3}{4}$ " thick. It is useful to have a weight such as a can at the end of the loaf so the cut pieces do not fall over as you slice. Serve at room temperature.

## SOUTHWESTERN FRITTATA

### Filling:

- 3 small red peppers
- 3 small yellow peppers
- 3 cloves garlic, minced
- 3 scallions, very thinly sliced
- 1 or 2 jalapeño peppers, seeded and minced (always use rubber gloves when handling)
- 2 tablespoons olive oil
- Grated zest of  $\frac{1}{2}$  lemon
- 1 teaspoon lemon juice
- $1\frac{1}{2}$  cups grated Gruyère cheese
- Salt and freshly ground black pepper

### Custard:

- 2 whole eggs
- 2 egg yolks
- 2 cups heavy cream
- Pinch of cayenne pepper
- 1 teaspoon salt
- $1\frac{1}{2}$  cups grated Gruyère cheese

### Pastry:

- 70 miniature cheese tartlets (pastry shells, available packaged at specialty gourmet stores)

□ Seed peppers and cut into  $\frac{1}{4}$ -by- $\frac{1}{4}$ -inch strips.

□ In a large sauté pan, cook the garlic, scallions, and jalapeños in olive oil over moderate heat until just softened, about 3 minutes. Add lemon zest and juice. Remove from heat and put into a colander set over a bowl. Let drain for 30 minutes. Reduce juices that have accumulated over high heat until thickened. Add to pepper mixture and season to taste with salt and pepper.

□ Preheat oven to 350°F. Arrange tartlet shells on a sheet pan. Put a small amount of Gruyère in the bottom of each shell, then spoon about 2 teaspoons of the pepper mixture on top.

□ Whisk together the eggs, yolks, cream, salt, and cayenne until frothy. Spoon this custard on top of the peppers to fill each tartlet. Bake until the custard sets, about 12 to 15 minutes. If preparing in advance, just before serving, reheat in a 300°F oven for 5 minutes. ■

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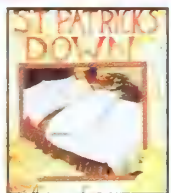
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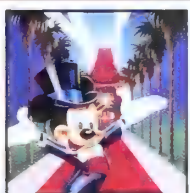
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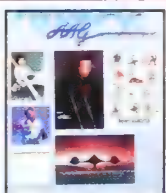
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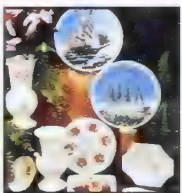
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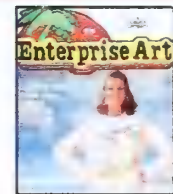
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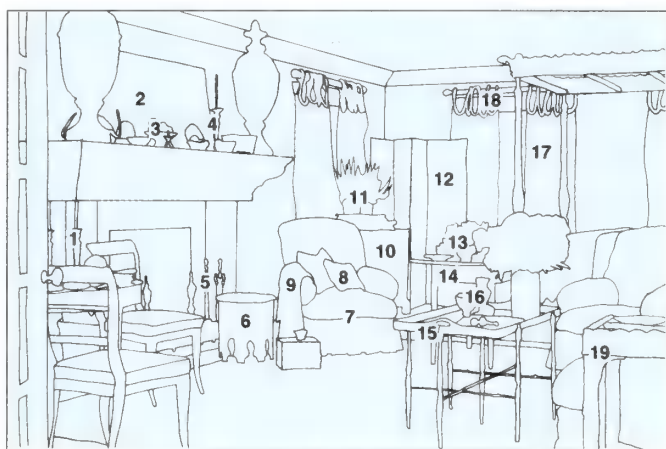
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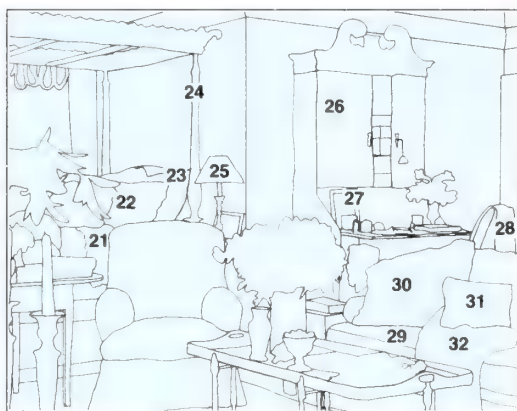
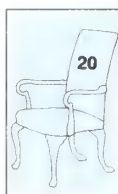
### NATCHEZ CLASSICS

Pages 86 to 91



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|--|------------------|
| 1. Empire candlesticks, Mottahedeh (pair) .....                  | \$125.00         |
| 2. Panel, Betty Jane Bart .....                                  | 3,800.00         |
| 3. Leedsware, Reed & Barton<br>Silversmiths .....                | 88.00 to 220.00  |
| 4. Candlestick, Reed & Barton<br>Silversmiths (ea.) .....        | 425.00           |
| 5. Andirons & fireplace tools, English<br>Country Antiques ..... | 48.00 to 300.00  |
| 6. Octagonal table, ABC Carpet & Home .....                      | 525.00           |
| 7. Club chair, Henredon .....                                    | 1,445.00         |
| 8. Pillows, Charlotte Moss & Co. ....                            | 395.00 to 850.00 |
| 9. Lambswool throw, SDH Enterprise .....                         | 74.00            |
| 10. Chest, Henredon .....  | 3,990.00         |
| 11. Planter, Charlotte Moss & Co. ....                           | 350.00           |
| 12. Screen, Betty Jane Bart .....                                | 3,600.00         |
| 13. Vase, John Rosselli .....                                    | 450.00           |
| 14. Pembroke Table, Henredon .....                               | 1740.00          |
| *15. Coffee table, Tony Antine .....                             | 4,000.00         |
| 16. Silver vase and compote, Limited<br>Editions .....           | 150.00 to 360.00 |
| 17. Curtain, Schumacher (per yd.) .....                          | 24.50            |
| 18. Gold cording on curtains, M & J<br>Trimming (per yd.) .....  | .59 to 4.98      |
| 19. Krouse tea table, Henredon .....                             | 1,240.00         |



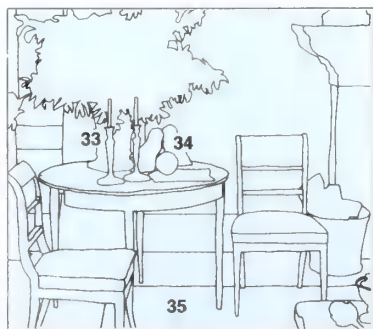
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|---|-----------------|
| 20. Texada Armchair, Henredon .....                               | \$1,050.00      |
| *21. Antique linen crocheted coverlet, ABC<br>Carpet & Home ..... | 245.00          |
| 22. Bedding, Chaumont, Dan River .....                            | 71.00 to 350.00 |
| 23. Yellow pillow sham, Descamps<br>Boutique (ea.) .....          | 45.00           |
| 24. Bed frame and canopy, Henredon .....                          | 4,735.00        |
| 25. Lamp, The American Wing (pair) .....                          | 95.00           |
| 26. Edgewood Secretary, Henredon .....                            | 8,240.00        |
| 27. 18th-c. drawing, Vito Giallo .....                            | 450.00          |
| 28. Plaid blanket, SDH Enterprises .....                          | 58.00           |
| 29. Sofa, Henredon (COM)† .....                                   | 2,765.00        |
| 30. Damask pillow, ABC Carpet & Home .....                        | 120.00          |
| 31. Aubusson pillow, Charlotte Moss & Co. ....                    | 1,485           |
| 32. Lambswool throw, SDH Enterprises .....                        | 125.00          |

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|--|--------|
| 33. Urn, Sarreid .....                       | 400.00 |
| 34. Mantel dogs, ABC Carpet & Home (pair) .. | 80.00  |
| 35. Sisal rug, ABC Carpet & Home .....       | 399.00 |

(Continued on page 140)



All prices are approximate suggested retail

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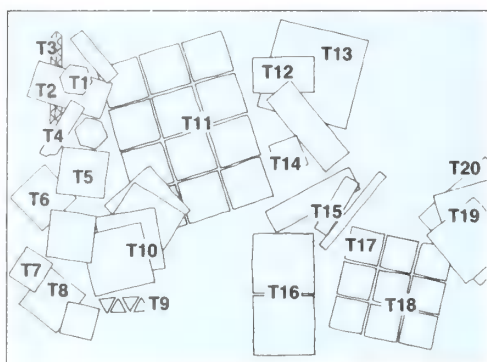


## PRICES AND SOURCES

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## TILE NEWS

Pages 92 to 93

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Above: Pages 92 and 93

|   |        |
|---|--------|
| T1. Hexagon tile, Farley Tiles (ea.)                          | \$7.50 |
| T2. Ribbed ceramic tile, United Ceramic Tile (per sq. ft.)    | 5.50   |
| T3. Italian Mosaic strip, Hastings (per ft.)                  | 5.30   |
| T4. Trim pieces, Hastings (ea.)                               | 9.45   |
| T5. Hand-painted tiles, Tiles/A Refined Selection (6 in. sq.) | 35.00  |
| T6. Hand-painted Deco bars, Tiles/A Refined Selection (ea.)   | 50.00  |

|   |                  |
|---|------------------|
| T7. Abstract tile, Farley Tiles (per sq. ft.)                           | 100.00 to 200.00 |
| T8. Contemporary tile, Tiles/A Refined Selection (ea.)                  | 30.00            |
| T9. Diagonals and mini triangles, Farley Tiles (ea.)                    | 2.00             |
| T10. Porcelain Pavers, American Olean Tile Co. (per sq. ft.)            | 5.50 to 6.00     |
| T11. Bouquet panel, Country Floors (per panel)                          | 114.00           |
| T12. Terra-cotta borders, Hastings (ea.)                                | 24.00            |
| T13. Faux-marble square, American Olean Tile Co. (per sq. ft.)          | 6.00             |
| T14. Terra-cotta seashell, Farley Tiles (per sq. ft.)                   | 200.00 to 300.00 |
| T15. Diagonal and striped borders, Hastings (ea.)                       | 19.35 to 33.50   |
| T16. Sunflower tile, Elon (8 in. sq. tile)                              | 45.00            |
| T17. Neoclassical blueprint, Farley Tiles (per sq. ft.)                 | 100.00 to 200.00 |
| T18. Colored tiles, Liza Allen Tile & Clay (approx. per sq. ft.)        | 15.00            |
| T19. Black-and-white-striped squares and diamond Casbah, Hastings (ea.) | 3.90 to 6.70     |
| T20. Cristalli tile, Villeroy & Boch (approx. per sq. ft.)              | 6.14 to 7.80     |

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- (R)—Retail store  
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(MO)—Mail order  
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

## COVER

● **Decorative painting**, by Anne Gray Harris—Anne Gray Harris Design Studio, 145 E. 74 St., New York 10021; 212-861-0118. **In the home of Charlotte Moss: Porcelain melon**, by Lady Anne Gordon available through Charlotte Moss, Inc., 1027 Lexington Ave., New York 10021; 212-772-3320.

## STYLE BEAT

■ **Page 17: Dog needlepoint pillow kit**, \$70; **watermelon needlepoint kit**, \$60—Twiggy Thicket, Inc. (M), 5018 Club Road, No. 206, Little Rock, AR 72207; 501-666-6211.

■ **Pages 20 and 21: White, two-story birdhouse**, \$1,500—Timothy Mawson Antiques, Main St., New Preston, CT 06777; 203-868-0732/7886. **Four vintage wooden birdhouses**, starting at \$65 to \$350; **Dog-faced, cement birdhouse**, \$75—Sweet Nellie, 1262 Madison

Ave., New York 10128; 212-876-5775. **Cat-faced, wooden birdhouse**, 12 inches high, \$40 plus \$4 shipping—Museum of American Folk Art, Book and Gift Shop, 2 Lincoln Plaza, New York. **Thatched-roof birdhouse**, made in England, \$60—ABC Carpet & Home, 888 Broadway, New York 10002; 212-473-3000. **Wood and copper birdhouse on pedestal**, \$340—ZONA, 97 Greene St., New York 10012; 212-925-6750. **Noah's Ark birdhouse**, #95057, \$52, \$6.95 shipping and handling—W.M. Green & Company (MO,R), PO Box 278, Highway 64 East, Robersonville, NC 27871; 800-633-6805. **Barnwood Birdhouse**, 20 inches high, \$165—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212-431-1888. **Feed and Seed birdhouse**, \$64 plus shipping and handling—Ala Bama Folk Art (M), 210 West Commerce St., Greenville, AL 36037; 205-382-5430. **Glass jeweled birdhouse**, one-of-a-kind, \$750—American Primitive Gallery, 596



Broadway #205, New York; 212-966-1530. **Traditional church birdhouse**, #0050, \$76 plus shipping and handling—Lady Slipper Designs (R.M.O.), Rte 3, Box 556, Bemidji, MN 56601; 218-751-0763. **Green and white birdhouse Habersham**, \$218—Garden Source Furnishings, 200 Bennett St., NW, Atlanta, GA 30309; 404-351-6446. **Bait and tackle birdhouse**, \$210—ABC Carpet & Home, 888 Broadway, New York 10003; 212-473-3000.

## DESIGN WATCH

● **Page 52: Frames:** These 3 frames were exhibited in Italian Renaissance Frames, June 5-September 2, 1990 at the Metropolitan Museum of Art. To order 112-page catalog (\$24.50 hardcover, \$16.95 softcover), call 212-876-5500. A good source for period frames is Eli Wilner & Co., 1525 York Ave., New York 10028; 212-744-6521. **Zuber Wallpaper**, Panels 21-30 of 1829 Views of Brazil—Zuber Inc., D&D Building, Lobby North, 979 Third Ave., New York 10022; 212-486-9226; Pacific Design Center, 8687 Melrose Ave., G774, West Hollywood, CA 90069; 213-652-5174. **Castle Comforts, Historic Hotels of Ireland**, by Wendy Arnold, photography by Robin Morrison, from Chronicle Books, \$14.95 softcover—800-722-6657; 1-800-445-7577 (in Calif. only). **Iron gate**, Noi Putnam, White Oak Forge, Ltd., PO Box 341, The Plains, VA 22171; 703-253-5269. **Red pillow**, Ivan, 16 × 22 inches, \$650, **blue pillow** Nicholas II, 22 × 22 inches, both cotton velvet/feather down filler, \$750—For brochure: KGB New York (R.T.), 2067 Broadway, Suite 40, New York 10023; 212-439-5960 or FAX #212-362-7254.

## EARTH ALERT

● **Page 57: Costa Azzurra porcelain**, \$125 for 5-piece place setting—Chase Ltd., 19 Danbury Rd., Ridgefield, CT 06877; 203-438-9655.

## GREAT BEGINNINGS

● **Page 73 through 75: Designer: Frank Babb Randolph** for the Alexandria Community Y, Inc., Decorator Show House—Frank Babb Randolph Interior Design, 4217 River Road, NW, Washington, DC 20016. **Roman Garden dining table, lead lantern, serving buffet**—Niernann-Weeks, 2152 Renard Court Annapolis, MD 21401; 301-224-0133. **Sisal carpet**—Alison Seymour, 5423 West Marginal Way, SE, Seattle, WA 98106; 206-935-5471.

● **Pages 76 and 77: Designer: Barbara Ostrom** for the Kips Bay Boys' & Girls' Club Decorator Show House 1990—Barbara Ostrom Associates, Inc., One International Blvd., Suite 209, Mahwah, NJ 07495; 201-529-0444. **Conservatory** built by Amdega Conservatories, 219 Wycoff Way West, E. Brunswick, NJ 08816; 201-390-9206. **Latticework/architectural woodworking**—DeGroot & Co., 294 W. Oakland Ave., Oakland, NJ 07436; 201-337-9252. **Plants and flowers**—Helena Lehane, 333 E. 58 St., New York 10022; 212-888-7763. **All fabrics**—Hinson & Company, 979 Third Ave., New York 10022; 212-475-4100. **Striped canvas wall treatment**—Regency Drapery, 42-25 Vernon Blvd., Long Island City, NY 11101; 718-482-7383. **Four framed botanical prints**—W. Graham Arader III, 29 E. 72 St., New York 10021; 212-628-3668. **Area rug**—Stark Carpet, 979 Third Ave., New York 10022; 212-752-9000. **Sofa and upholstery**—Wycombe Meyer Co., Inc. 306 E. 61 St., New York 10021; 212-753-2010. **Antique columns**—Great American Salvage Co., 34 Cooper Square, New York 10003; 212-505-0070. **Carved polychromed, Art Nouveau female figures; French bamboo armchair; Art Nouveau iron filigree fernery stand; French bamboo chaise longue; black lacquer folding campaign chair w/red velvet upholstery; iron parrot-design side chair; green Minton porcelain garden seat; green porcelain round garden seat; porcelain monkey pitcher; large Chippendale birdcage**—Newel Art Galleries, 425 E. 53 St., New York 10022; 212-758-1970. **Chandelier; coffee table; small bird cages; toile cachepots w/peonies**—John Rosselli International, 523 E. 73 St., New York 10021; 212-772-2137. **Floral porcelain pitcher with orange flowers**—Bardith Ltd., 901 Madison Ave., New York 10021; 212-737-3775. **Italian tile**—Italian Ceramic Tile Commission distributor, Cancos Tile Corp., 1085 Portion Rd., Farmingville, NY 11738; 516-736-0770. **Pleated shades**—Wil-



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liam E. McCreery, Inc., 140 South Columbus Ave., Mount Vernon, NY 10553; 914-699-1865.

● **Page 78: Living room Designer: F. Taylor Johnson** for the Charlotte Symphony Association Designer House 1989—F. Taylor Johnson Interior Design, 1216 Kenilworth Avenue, Charlotte, NC 28204; 704-376-6782. **Draperies**, Pongee silk—Westgate Fabrics, Inc., 1000 Fountain Parkway, Grand Prairie, TX 75050; 1-800-527-2517. **Carpet**, Celtic classics—Masland Carpet (M), PO Box 11467, Mobile, AL 36611; 1-800-633-0468. **Sofa**, Forbes natural fabric; **chair**, Lynx fabric—Robert Allan Fabrics, 55 Cabot Blvd., Mansfield, MA 02048; 1-800-333-3777. **Lamp**, #9328; **coffee table**, #510—Sarreid, Ltd. (M), PO Box 3091, Wilson, NC 27893; 919-291-1414. **Square wreath wall sconces**, #D103—Chart House Imports, PO Box 56407, Houston, TX 77256-6407; 214-663-9677. **Antique Louis XVI consoles**—F. Taylor Johnson Interior Design. **Mirror**, #6146B—Friedman Bros., 9015 NW, 105th Way, Medley, FL 33178; 305-887-3170.

● **Page 79: Bedroom Designer: Noel Jeffrey for the Roger Memorial Library 1989 Designer Showcase**—Noel Jeffrey, Inc., 215 East 58 St., New York 10022;

212-935-7775. **Two Aubusson rugs**—Doris Leslie Blau (R.T.), 15 E. 57 St., New York 10022; 212-759-3715. **Queen-size four-poster bed; green painted swag lamp**—Julia Gray Ltd., 979 Third Ave., New York 10022; 212-223-4454. **Five-panel antique screen; antique framed portrait**—Kentshire Galleries (R.T.), 37 E. 12 St., New York 10003; 212-673-6644. **Pair of gilt brackets**—Nicholas, 979 Third Ave., New York 10022; 212-688-3312. **Pair of blue vases**—Sclesch & Garza, 158 E. 64 St., New York 10021; 212-752-2182. **Marble urn mounted as lamp**—Malmanson Antiques (R.T.), 253 E. 74 St., New York 10021; 212-288-7569. **Antique gilt arm chair; gilt 3-legged table; bench**—Newel Art Galleries (R.T.), Inc., 425 E. 53 St., New York 10022; 212-758-1970. **Sisal carpet**—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Pedestal**, one of a pair—1065 Madison Antiques, 1065 Madison Ave., New York 10028; 212-772-2137. **Square table cloth**—Leron (R), 745 Fifth Ave., New York 10151; 212-753-6700. **Queen-size bed room; antique organ-dy pillow shams; baby pillow**—Françoise Nunnally (R.T.), 105 W. 55th St., New York 10019; 212-

*(continued on page 142)*



## PRODUCT INFORMATION

*Continued from page 141*

246-4281. **Sheet set; pillow sham; lace pillow; crochet neckroll**—E. Braun & Co. (R), 717 Madison Ave., New York 10021; 212-838-0650. **Tea set**, 7 pieces—Kogan & Co., 971 Madison Ave., New York 10021; 212-288-8523. **Gilt chair; slipcover fabric** on bench, Choiseul—Manual Canovas, Inc. (T), 979 Third Ave., New York 10022. **Dust ruffle fabric**—Henry Cassen, Inc. (T), Decorators' Walk, 979 Third Ave., New York 10022. **Canopy; panels**, Fleurette Batiste—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Wallpaper**, Galaxy—Rose Cumming, 232 E. 59 St., New York 10022.

■ **Page 80: Designer: Manijeh Emery** for the Cape Cod Academy Designers' Showhouse 1989—Manijeh Emery, m.m. interiors, PO Box 160, 40 Windrush Lane, Osterville, MA 02655; 508-428-4966, 201 W. 74 St., New York 10023. **Fabric on table and chair cushion** Mamounia, #5810-01—Ostrer House, Boston Design Center, One Design Center Place, Boston, MA 02110; 617-574-9292. **Plants and flowers**—Bush Gardens, 192 W. Barnstable Rd., Osterville, MA 02655; 508-428-8178. **Stone pedestal and urns**—Marcoz Antiques, Boston Design Center, One Design Center Place, Boston, MA 02110; 617-262-0780. **All furnishings provided by the designer's showroom in Osterville, MA. Birdcage in corner**—Decorators' Walk (T), One Design Center Place, Boston, MA 02110. **Decorative painting on ceiling and wall**—Terry Machie, PO Box 1349, Orleans, MA 02653.

■ **Page 81: Designers: Winnie Levin and Caroline Gonzalez** for the Park Ridge Youth Campus Designers' Show House 1990—Winnie Levin Interiors, Ltd., 614 Laurel, Highland Park, IL 60035; 708-433-7585. **Lounge chair**—Interior Craft, 614 Merchandise Mart, Chicago, IL 60654; 312-943-3384. **Fabric for throw**

**pillow**, Sarita, #61806; **fabric for tablecloth**, Beauchamp, #61657—Stroheim & Romann, Inc. (T), 31-11 Thompson Ave., Long Island City, NY 11101; 718-706-7000. **Needlepoint pillow**—Village Carpets, 924 Green Bay Rd., Winnetka, IL 60093; 708-446-3800. **Papered floral screen**—Hines & Co. (T), 12-116 Merchandise Mart, Chicago, IL 60654; 312-645-0907. **Birdcage**—John Rosselli, Kirk Brummel, 629 Merchandise Mart, Chicago, IL 60654; 312-822-0760. **Oriental garden seat**—Chan International, 629 Merchandise Mart, Chicago, IL 60654; 312-321-0519. **Custom wool needlepoint rug**, Sue Suster/Village Carpets 924 Green Bay Rd., Winnetka, IL 60093; 708-446-3800. **Fabric for bed canopy**, Plisse Sheer, #49080; **fabric for window treatment**, Bastiste, #44825—Stroheim & Romann, Inc. (T), 31-11 Thomson Ave., Long Island City, NY 11101; 718-706-7000. **Window treatment** and custom fabrication by David Brofman, Inc., 670 Indian Hill Rd., Deerfield, IL 60015. **Branch lamp**, with copper shade—Mario Villa, 500 North Wells, Chicago, IL 60610; 312-923-0993.

■ **Page 81: Guest Room Designer: C. Smith Grubbs** for the Atlanta Symphony Orchestra Decorators' Show House 1990—C. Smith Grubbs Interior Design & Decoration, 2054 Palifox Drive, NE, Atlanta, Ga 30307; 404-373-6289. **Rug**—Stark Carpet (T), 351 Peachtree Hills Ave., #135, Atlanta, GA 30305; 404-266-8959. **Celestina chairs** at foot of bed; **French commode** at bedside; **Japanese woodblock prints** above commode; **Chinese porcelain phoenix lamps** on commode—Renata Grubbini, Ltd., ADAC WEST Suite B3, 349 Peachtree Hills Ave., Atlanta, GA 30305; 404-261-6086. **Antique table** at foot of bed—Travis Antiques, 12 Kings Circle, Atlanta, GA 30305; 404-233-7207. **Export bowl and crystal candlesticks** at foot of bed—Jane Marsden Antiques, 2300 Peachtree Rd., NW #102A, Atlanta, GA 30309; 404-355-1288. **Stripe fabric** on interior of canopy curtains—Fonthill Through Marion Kent, Ltd., 351 Peachtree Hills Ave., #120, Atlanta, GA 30305; 404-

237-9000. **Outer bed curtains**, Dutchess ivory silk; **floral fabric on bed skirt**—Dogwood Fabrics, 1734 Tully Circle, NE, Atlanta, Ga 30329; 404-633-2661. **Ivory bed coverlet and shams**—The Anichini Showroom, 150 Fifth Ave., New York 10011; 212-633-0788. **Quilt on bed**—Tom Hayes & Associates, 351 Peachtree Hills Ave., #131, Atlanta, GA 30324; 404-233-7425.

■ **Page 82: Designer: Arnold Copper** for the Decorator Show House of Oatlands and the Loudoun Museum 1990—Arnold Copper, Inc., 872 Madison Ave., Suite 3A, New York 10021; 212-737-5213. **All fabrics**—Scalamandre, 950 Third Ave., New York 10022; 212-980-3888. **Light fixtures**—Price Glover, Inc., 59 E. 79 St., New York 10022; 212-772-1740. **Antiques**—Arnold Copper, Inc., 872 Madison Ave., New York 10021; 212-737-5213. **Wool carpet**, designed by John Copper 420A Zena Rd., Woodstock, NY 12498; 914-679-6769.

■ **Page 83: Breakfast room designer: Thomas Bartlett** for the San Francisco Decorator Showcase 1990—Thomas Bartlett Interiors, PO Box 2499, Yountville, CA 94599; 707-944-2722. **Iron chairs** designed by Thomas Bartlett. **Fabric on chair cushions**, Monaco cut velvet; **trim**, Aramis Rope—Brunschwig & Fils, Showplace Design Center, Space 200, No. 2 Henry Adams St., San Francisco, CA 94103; 415-626-0553. **Etagere** designed by Thomas Bartlett. **Hand painting of fruits, flowers; garden masks on wall**—By artist Lisa Huntzinger Decorative Hand Painting, 5051 Dublin Ave., Oakland, CA 94602; 415-531-7393. **Tufted banquette** designed by Thomas Bartlett and Paul Tanner. **Floral material**, Mon-trachet Print on Moire; **trim material**, Dorbal Figured Moire; **cord trim**, Lihbet Large Rope—All Brunschwig & Fils (T) and custom made by J.F. Fitzgerald Co., Inc., 2750 19 St., San Francisco, CA 94110; 415-648-6161. **Antique pillows on banquette**, French silk—Foster-Gwin Antiques, 425 Jackson St., San Francisco, CA 94111; 415-397-4986. **Tablecloth**, Phoebe Ann Plaid fringed in Isabelle—Brunschwig & Fils. **Linen top cloth and napkins**, handmade Italian cutwork and applique



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from Thomas Bartlett's personal collection, custom made by Scott Mitchell Bankard for Fabrication for Interiors, 290 Division St., Suite 200, San Francisco, CA 94110; 415-558-9449. **Table setting**, Flora Danica porcelain—Royal Copenhagen, Inc. (M.R.), 27 Holland Ave., White Plains, NY 10603; 914-428-8222. **Sterling silver flatware**, Acorn—George Jensen, Inc. (M.R.), 171 Saw Mill River Rd., Hawthorne, NY 10532. **Curtains**, sheers of pongee silk; **striped curtains**, Burleigh Stripe—Brunschwig & Fils (T), custom made by Scott Mitchell Bankard for Fabrications for Interiors, 290 Division St., Suite 200, San Francisco, Ca 94110; 415-558-9449. **Chandelier**, Venetian Murano Glass, Thomas Bartlett Interiors. **Topiaries and ivy**—Eric N. Cogswell Design, 129 Baker St., San Francisco, CA 94117; 415-621-5735. **Stone garden compote**—Thomas Bartlett's personal collection. **Floor finishing**—Tree Lovers Floors, Inc., PO Box 411075, San Francisco, CA 94141-1075; 415-777-1673. **Preparatory painting and trims**—Painting and Decorating/Paul Akimoff, 4702 Westover Court, Santa Rosa, CA 95405; 707-544-0441.

●Page 84: Dining Room Designer: Richard C. Eustice for the Junior League of Boston Decorators' Show House and Garden Tour 1990—Atlantic House, Ltd., 51 Gray St., Boston, MA 02116; 617-338-3095. **Chair slipcovers**, Potomac linen check, #69-51.01 red on cream; **wall upholstery** Four Seasons Linen Print, #62011.01 red; **Venetian curtains** made of Four Seasons Linen Print, #62001.01, red; **trim**, Lezard Gimp, #90047-01, petunia and cream; **lamp shade fabric** in Four Seasons Linen Print—All fabric—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Screen**, Kenneth Kelleher for STYX, 30 Ipswich St., Boston, MA 02215, 617-262-2060. **Linens**—Monhegan, 173 Newbury St., Boston, MA 02116; 617-247-0666. **English regency giltwood and ebonized convex mirror**; **English rosewood treen vases**; **dinner service**, Brittany by Royal Crown Derby—Shreve, Crump & Low (R), 330 Boylston St., Boston, MA 02116; 617-267-9100.

**English mahogany pedestal dining table**—Marcoz Antiques, 177 Newbury St., Boston, MA 02116; 617-262-0780. **Sheraton-style demilune buffet table**, #1563, from the McMillen collection for Baker Furniture, 1661 Monroe Ave., NW, Grand Rapids, MI 49505; 616-361-7321.

●Page 85: Designer: Carolyn Bronson and Georgiana Stockel for the Junior League Show of Montclair/Newark House and Garden—Carolyn Bronson, Creative Walls, 207 Bellvue Ave., Upper Montclair, NJ 07043; 201-783-3611; Georgiana Stockel, 80 South Mountain Ave., Montclair, NJ 07042; 201-744-5642. **Wallcovering**, animal toile Oscar cream and black—Boussac of France (R.T), 979 Third Ave., New York 10022; 212-421-0534. **Fabric on day bed**, Michele ecru-noir; **curtain and pillow fabric**—Manual Canovas, 979 Third Ave., New York 10022, 212-752-9588. **Curtains**, French silk, reversible, #11270.101270; **antique pillows**—Christopher Hyland, 979 Third Ave., New York 10022; 212-688-6121. **Fabric on side chair**, white Cosmos—Main Line, 219 Chester St., Philadelphia, PA 19106; 215-925-5537. **Black pillows**, Solitare—F. Schumacher, 979 Third Ave., New York 10022; 212-415-3900. **Trimmings**—New Jersey Textile, 1404 Main Ave., Clinton, NJ 17011; 201-340-8986. **French Empire chandelier**—Metropolitan Lighting Fixture Co., 1010 Third Ave., New York 10021; 212-838-2425. **Hand-painted leather screen**—Robert Fountain, Inc., 1107 Mount Kemble Ave., Morristown, NJ 07960; 201-953-8111. **Table under paisley shawl**; **mother of pearl inlay boxes**—Ivory Bird Antiques, 555 Bloomfield Ave., Montclair, NJ 07042; 201-744-5225. **Bouillotte lamp**, brass base, black toile; **gilt bronze monkey candlesticks**; **handcolored monkey prints**, framed—Yale R. Burge, 305 E. 63 St., New York 10021; 212-838-4005. **Paisley shawl**—Antiquities, 979 Third Ave., New York 10022; 212-355-0788. **Persian Bokhar rug**—Einstein Moomij, RT, 17, Paramus, NJ 07652; 201-265-1100. **Table**, bronze and marble—Paris to Province, 655

Broad St., Shrewsbury, NJ 07702; 201-747-6200. **Chrystal sphere on brass stand**—Decorations 7, 435 Hudson St., NY 10014; 212-675-1106.

#### NATCHEZ COLLECTION AT MACY'S

Beginning this September, the Historic Natchez Collection will be on display in room settings re-created from the pages of *House Beautiful*, in the Henredon Gallery on the ninth floor of Macy's New York. In addition, House Beautiful seminars will be held in the gallery from 6 to 8 p.m. on Monday, September 24, or Thursday, September 27. It is a free program that will feature a spokesperson for Historic Natchez, and Robert K. Lewis, interior designer of the room featured in this issue.

#### NATCHEZ CLASSICS

●Pages 86 through 91. Designer: Jeffrey A. Collé and built by J.C. Construction. All millwork and cabinetry designed and built at their millworks. Jeffrey A. Collé, Management Inc., J.C. Construction, R.R. #1, Box 554, Watermill, New York 11976; 516-726-4410. Interior designer: Robert K. Lewis of Robert K. Lewis, 699 Madison Ave., New York 10021; 212-755-1557. **Elms Court Club Chairs** with box pleat skirt, #H8905, 30" x 33½" x 37½", \$1,445 ea.; **Krouse tea table** (at right), #6410, 28" x 18" x 28", \$1,240; **Mistletoe Pembroke table** (with vase of yellow flowers), #6400-41, closed: 19½" x 32" x 28½", open: 37½", \$1,740; **Elms chest of drawers**, #6406-48, 41¼" x 22½" x 33½", \$3,990; **Shield's Town House bed**, queen size, #6403-10, \$3,235; **Shield's Town House canopy** (without upholstery), #6403-15, \$1,500; **Sofa** (with kick-pleat skirt), (Continued on page 144)



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## PRODUCT INFORMATION

Continued from page 143

#8072C, \$2,765, COM. **Dubs Demilune table**, #6400-46, \$2,490—Henredon, Historic Natchez Collection, Henredon (M), PO Box 70, Morgantown, NC 28655, 704-437-5261; 641 Ward Ave., High Point, NC 27260, 919-885-9141. **Fabric on chairs: Bently Ticking Stripe**, #6024 01, \$49.50 per yd.—Brunschwig & Fils (T), 979 Third Ave., New York 10022, also through Anne Mullin Interiors, 289 Greenwich Ave., Greenwich CT 06830, 203-625-0184. **Upholstery fabric: Cherry Grove Ribbon Stripe** #53630, 54 inches wide, 100% viscose moire, from the Historic Natchez Collection, \$91.50 per yd.; **Curtain fabric: Kitami/Moonstone**, #15M621-48, Kitami sheer, 100% polyester, \$24.50 per yd.—F. Schumacher & Co. (T), 79 Madison Ave., New York or Anne Mullin Interiors, 289 Greenwich Ave., Greenwich CT 06830, 203-625-0184. **Coffee table**, \$4,000—Tony Antine (R), 1028 Arcadian Way, Ft. Lee, NJ, 201-224-0315. **Gold cording**,—M&J Trimming, 1008 Sixth Ave., New York, 212-391-9072. **Texada Empire Candlesticks** (on round table at left), NZ451, \$125 per pair—Mottahedeh (T), 1400 Honesty Rd., Stratford, CT, 06497, 203-381-0540. **Authentic Leedsware** from the Historic Natchez Foundation in Mississippi. **Large basket**, LDS #9019, \$90. **Fruit dish**, \$220. **Small bowl**, LHN #109, \$88. **Large bowl**, LHN #108, #148, **Planter**, LHN #107, #165, **Candlestick**, LHN #121, \$425 ea.—Reed & Barton Silversmiths, 144 Britannia St., Taunton, MA 02780-4006, 508-824-6611. **Creamware plates** 2 of set of 3, \$88 to \$220; **Aubusson pillow** with green backing, 9-287, \$850; **pillow on upholstered chair**, Roses and dahlias, \$395—Charlotte Moss & Co. (R,T), 1027 Lexington Ave., New York 10021, 212-772-3320; **Ostrich egg**, \$35—Vito Giallo Antiques (R,T), 966 Madison Ave., New York 10021, 212-535-9885. **Octagonal Moroccan table**, #20846, \$525; **Natural Boucle sisal**, 10 x 13, #0779992, \$399—ABC Carpet & Home (R), 888 Broadway, New York, 212-473-3000. **Lawn balls**, \$90 ea.; **Mercury vase**, \$150; **Mercury compote**, \$360; **Silver artichoke**, \$300—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Lambswool throw**, ASCONA 121, \$74—SDH Enterprises, Inc., 1717 Solano Way #17, Concord, CA 94520, 415-685-7035. **Four-panel screen**, with curtain effect, \$3,600; **Plaster of Paris panel**, \$3,800—Betty Jane Bart (R,T), 1225 Madison Ave., New York, 10128, 212-410-2702. **Leather bucket**, #7962, \$265—Sarreid, LTD (M), Airport Road, PO Box 3548, Wilson, NC 27893, 919-291-1414. **Creamware charger**, \$475; **Silver resist jug**, \$475—Ages Past Antiques (R,T), 1030 Lexington Ave., New York 10021, 212-628-0725. **Sheets Chaumont**, D. Porthault, in cream/ivory, twin flat, \$71, queen comforter, \$345—Dan River (M), 111 W. 40 St., New York 10018. **Yellow shams**, Country, in Mimosa, \$45 ea.—Descamps Boutique, 454 Columbus Ave., New York, 212-769-9260 or 212-874-8690. **Antique linen crocheted coverlet**, \$250, Marseille by Malabar Grove, \$245—ABC Carpet & Home (R,T), 888 Broadway, New York, 212-473-3000. **French architectural rendering on desk**, \$450—Vito Giallo Antiques (R,T), 966 Madison Ave., New York 10021, 212-535-9885. **black-and-gold tea canister lamp**, \$600, **box on desk**, \$175; **small urn with lilies**, \$450—John Rosselli (R,T), 523 E. 73 St., New York 10021, 212-772-2137. **Plaid blanket on chair**, \$58; **plaid lambswool throw**, London 361, \$116; **solid lambswool throw** Ascona, \$125—SDH Enterprises, Inc., 1717 Solano Way #17, Concord, CA 94520. **Aubusson pillow**, \$1,485—Charlotte Moss (R,T) 1027 Lexington Ave., New York, 10021, 212-772-3320. **White damask pillow**, \$120—ABC Carpet & Home, 888 Broadway, New York, 212-473-3000. **Texada armchair**, #6402-27, \$1,050—Henredon Historic Natchez Collection (M), PO Box 70, Morgantown, NC 28655, 704-437-5261; 641 Ward Ave., High Point, NC 27260, 919-885-9141. **Queen Anne dining chair**, upholstered in Schumacher; Daffodil/Gloucester, #89MO11, \$31.50 per yd.—Schumacher & Co. (T), 79 Madison Ave., New York or Anne Mullin Interiors, 289 Greenwich Ave., Greenwich CT 06830; 203-625-0184. **Edgewood secretary**, #6403-23, \$8,240—Henredon (M), PO Box 70, Morgantown, NC 28655, 704-437-5261; 641 Ward Ave., High Point, NC 27260; 919-885-9141.

## TILE NEWS

■ **Page 92: Custom, hand-painted ceramic tiles:** 1. Hexagon shapes in blue and green, \$7.50 ea.; 9. triangle shapes in yellow and orange, \$2 ea.; 7. abstract pattern with orange brushstrokes, \$100 to \$200 per sq. ft.; 14. Hand-carved terra-cotta seashell, \$200 to \$300 per sq. ft.; 17. blueprint (column capital) in black and white, \$100 to \$200 per sq. ft.—Farley Tiles (R,T), 167 N. 9 St., Brooklyn, New York 11211, 212-387-3608. **Italian tiles and borders:** 3. Cotto Nef Italian mosaic, multicolored strip, 1/8 x 12 inch, \$15.30 per ft.; 4. Listelle Diamante trim pieces, green and blue, 2 x 8 inches, by Colli, \$9.45 ea.; 12. Custom-order Abacus with leaves, HOC, 4 1/2 x 8 inches, \$24 ea.; Corinthian, white, HOC, 4 1/2 x 12 inches \$21 ea.; 19. Gabbianelli, 8 x 8 inches, black and white stripes, \$3.90 ea. and Casbah diamond pattern, \$6.70 ea.; 15. Marble borders and trims, \$19.35 to \$33.50—Hastings Tile & Il Bagno Collection (R,T), 230 Park Ave. So., New York 10003; 212-674-9700. 2. Ribbed Italian ceramic tile, Astorre Rigatora, #ATO, green, 5 x 10 inches, \$5.50 per sq. ft.—United Ceramic Tile (R,T), 156 Fifth Ave., Suite 1002, New York 10010; 212-691-3600. 10. Terra Pavers, shown in Lava Gray, Ash Rose, Pepper Granite, Sea Shadow, \$5.50 to \$6 per sq. ft.; 13. Marble 200 series glazed floor tile in Pearl, \$4 per 12 inch sq.—American Olean Tile Co. (M), PO Box 271, Landsdale, PA 19446-0271. 11. LV CEST-A blue-and-white floral design, 12 panels shown, \$114 per panel—Country Floors (R), 15 E. 16 St., New York 10003; 212-627-8300. 16. Sunflower from limited edition collection of panels in laser tile images, \$45 per 8 inch sq. tile—Elon Inc. (R,T), 150 E. 58 St., New York 10155; 212-759-6996. 18. Colored tiles, 63 colors and assorted sizes, \$15 per sq. ft.—Liza Allen Tile & Clay Co. (R,T), 4776 Sandmound Blvd., Oakley, CA 94561; 415-684-0660. 20. Cristalli tile in metallic petrol or metallic luster white, #1371, 12 x 16 inches, \$6.60 per sq. ft.; 12 inch sq., #3181, \$6.14 per sq. ft.; 2 1/4 x 12 inches, #1372, \$7.80 per tile—Villeroy & Boch (M), Tile & Plumbing Division, Interstate 80 and New Maple Ave., Pinebrook, NJ 07058. 5. Kitchen Objects Series by Jill Rosenwald Decorative Tiles, 6 inch sq., \$35 ea.; 6. Deco Bars by Lette Marcl, 6 inch sq., \$50 ea.; 8. Abstract yellow tile by Jim Haba, 6 inch sq., \$30 ea.; all hand-painted—tiles/A Refined Selection (R,T), 42 W. 15 St., New York 10011; 212-255-4450.

## FIRST IMPRESSIONS

■ **Page 94: Designer: Bennett & Judie Weinstock**, 2026 Delancey Place, Philadelphia, PA 19103; 215-735-2026. **English Delft collection**, **American furniture: antique Delft tile** around fireplace—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Runner on stairs**—Thos. K. Woodard, 835 Madison Ave., New York 10021. ■ **Page 95: Designer: Carolyn Guttilla**, PO Box 670, Locust Valley, NY 11560. **Birdcage**, \$3,000; **gothic mirror**, \$3,300—John Rosselli International, 523 E. 73 St., New York 10021; 212-772-2137. **Bucket**, \$375; **English footstool**, \$2,950—Trevor Potts, 1011 Lexington Ave., New York, 212-737-2756. **Gothic chair fabric**, Vladimir woven texture; **table skirt fabric**, Cahir glazed chintz, **Walls**, Cahir—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Rug**, Leopard Rose, \$3,350—Stark Carpet, 979 Third Ave., New York 10022. ■ **Page 96: Designers: Lyn Jacobson and Richard Ohrbach**, Ohrbach & Jacobson, Inc., 941 Park Ave., New York 10028; 212-472-0010. **Bookcase/closet**—Christopher Henry Inc., 34 Van Wetring Place, Hackensack, NJ 07601. **Trompe l'oeil**—Mark Uriu, 189 Vanderbilt, Brooklyn, New York 11215; 212-758-9055. **Chandelier**—Marvin Alexander, 315 E. 62 St., New York 10021, 212-838-2320. ■ **Page 97: Designer: Gary Crain**, Gary Crain Associates, Inc., 234 E. 58 St., New York 10022; 212-223-2050. **Trompe l'oeil floor and walls**—James Alan Smith, 153 E. 88 St., New York 10028; 212-876-4660. ■ **Page 98: Mural and floor designer: William J. Totten Design Studio**, 103 Claremont Rd., Bernardsville, NJ 07924, 201-766-5570. ■ **Page 99: Designer: Sheila Camera Kotur**, 229 E. 79 St., New York 10021, 212-737-0386. **Wallcovering**, #7050/16; **border** #CB64—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Table**, antique marble and wrought iron, **urns**, antique marble; **dog**—Not available.

## STENCIL ARTIST

■ **Page 104: Stencil Designs**, For brochure, send SASE to The Stenciler's Emporium (MO), PO Box 6039, Hudson, Ohio 44236; 216-425-1766. *The Stencilled House* (Simon & Schuster, \$24.95) and *The Art of Stencilling* (Clarkson N. Potter, \$17.95) available at The Stenciler's Emporium. **Guided Tours** of the Old Customs House and **Lyn Le Grice's Stenciling Class** schedules in London and Cornwall write: The Stencilled House, 53 Chapel Street, Penzance, Cornwall TR 18 4AF, England, UK; 011-44-7-366-4193.

## INFUSION OF CHARM

■ **Pages 112 and 113: Architects/Landscape Architects:** Rosenblum/Harb Architects, 230 W. 17 St., New York 10011; 212-645-7474. **Contractor:** C&M Construction, 3217 Country Club Road, Bronx, New York 10465; 212-597-5904. **House:** 3500 sq. feet.; **lot:** 2 acres; **structure:** wood frame; **Roof:** slate; **exterior materials:** 4-inch clapboard siding; **Insulation:** foil faced Owens Corning; **Windows:** Marvin Windows; **Doors:** Solid core, paneled wood, Morgan door—Stevenson Lumber Co., Route 111, Stevenson, CT 06491; 203-261-2555. **All floors**—Stevenson Lumber/NY Quarries, Inc., Route 111, PO Box 43 Alcover, NY 12007. ■ **Pages 114 and 115: Cabinets and woodwork**—Rohrer Furniture, Inc., 100 Metropolitan Ave., Brooklyn, NY 11211, 718-599-0024. **Paint**—Benjamin Moore Paints, 51 Chestnut Ridge Road, Montvale, NJ 07645, 201-573-9600. **Lighting:** Artemide, Norbert Beller—Lighting Associates, Inc., 305 E. 63 St., New York 10021; 212-593-3180. **Hardware:** Baldwin Locks—Kraft Hardware 306 E. 61 St., New York 10021; 212-838-2214. **Fireplace:** Wood mantel—Lost City Arts, 61 Jane St., New York 10014; 212-645-8311. **Antique sofa bed**, \$1,975; **Gotland chair**, \$2,154 for set of 6; **White Gripsholm chair w/red-check fabric**, \$1,790 ea.; **ottoman**, \$790; **red-checked fabric**, \$39.65 per yd.; **rose dining room chairs**, \$3414 for set of 6—Country Swedish, Inc. (R), 35 Post Rd. West, Westport, CT 06880; 202-222-8212. **Fabric on antique sofa bed**, Sologne, cotton, 54 inches wide, \$69 per yd.—Roger Arlington, Inc. (T), 979 Third Ave., New York 10022; 212-753-5288. **Red-and-white checkerboard**, \$190—William-Wayne & Co. (R) 324 E. 9 St., New York 10003; 212-477-3182. **Old wood dough bowl**, \$100—Zona, 97 Greene St., New York 10025; 212-925-6750. **Portuguese needlepoint rug**—Stark Carpet Corp., 979 Third Ave., New York 10022. **Basket purse**, \$42.50—Handbrook (R), 487 Columbus Ave., New York 10024; 212-799-4342. **Dining room table**, #7430, 56 x 44 inches w/one 20-inch leaf, \$1,850—Jeffco (M), 1 N. Broadway, White Plains, New York 10601, 914-682-0303. **Blue and white covered jars**, \$150 ea.—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212-249-5563. **Cat portrait Fluffy White Cat On A Sofa**, anonymous, \$25,000—Hirschl & Adler Folk (R), 851 Madison Ave., New York 10021, 212-988-3655. **Throw on sofa**, \$50—Mystic Valley Traders (M), The Mill, 50 Cross St., Winchester, MA 01890. **Box in center of mantel: white wire dish holding apples**, \$375—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137.

## COOK'S TOUR

■ **Page 117: Plain glass bowl**, (medium), \$48; **rim bowl**, (small), F0450, \$24; **bowl in center**, (small), F0400, \$28; **star round dessert bowl**, (small), \$28—Simon Pearce, 385 Bleecker St., New York 10019. **Pilsner glass**, \$15 ea.—Tiffany & Co., Fifth Ave. & 57 St., New York 10022. **Ivy place mats**, \$12.50 ea., **pansy place mats**, \$12.50—Paper Harvest, 4723 Cherokee Trail, Dallas, TX 75209.

## AMERICAN COOKING NOW

■ **Pages 119 through 121: Six-sided, solid-blue dinner plates; patterned tablecloth; napkins**—Pierre Deux, 870 Madison Ave., New York 10021, 800-8PIERRE. **Yellow plate with flowered rim; white plate with green leaf motif; Waterfield plate with purple flowered rim; pitcher**—Barney's New York, 7th Ave. at 17th St., New York 10011, 212-929-9000. **Napkins**—Pierre Deux, Provence, 38 MacDougal St., New York 10012. ■



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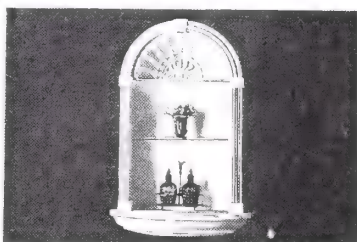
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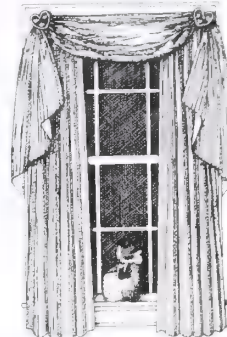
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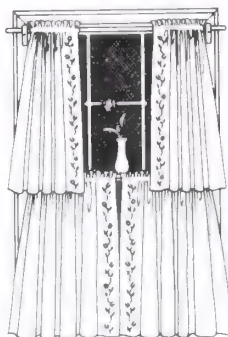
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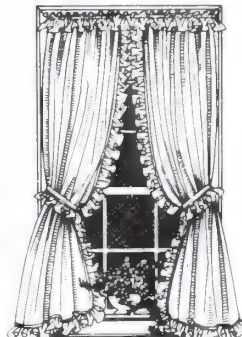
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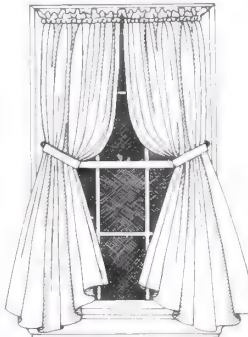
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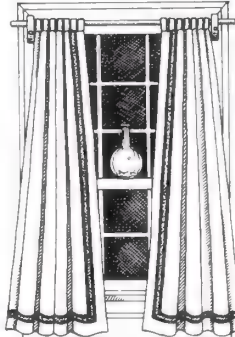
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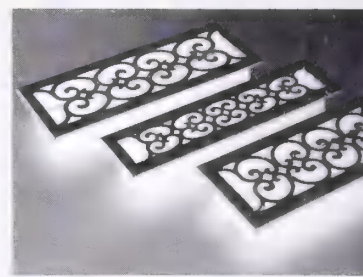




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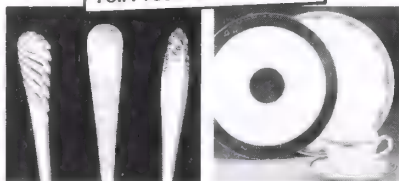
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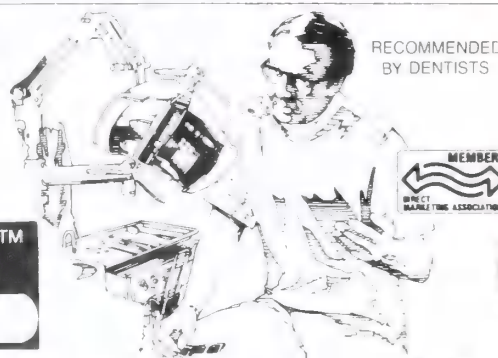
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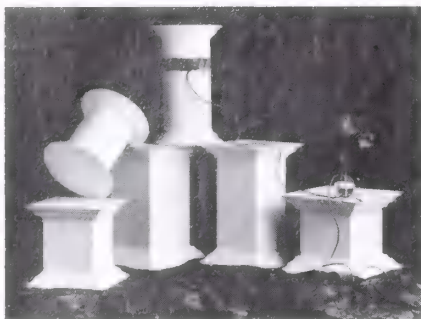
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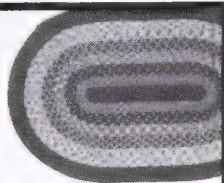


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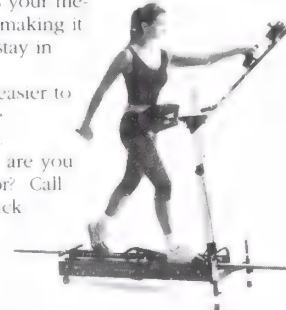
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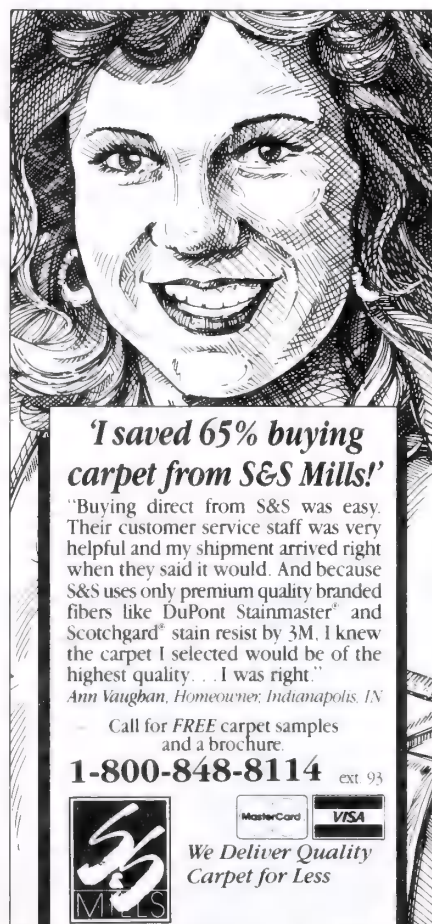
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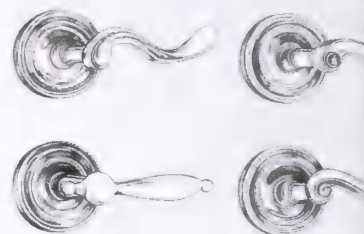




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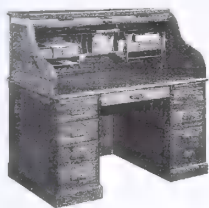
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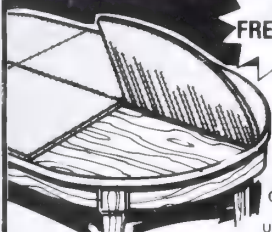
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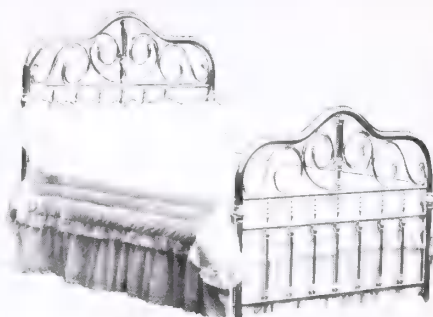
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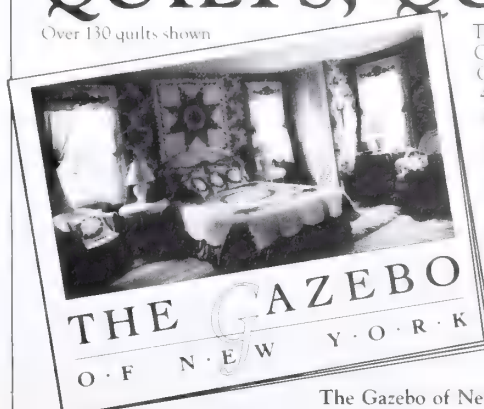
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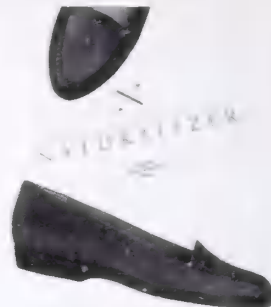




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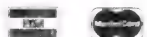
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# YOUR COLLECTIBLES

By RALPH and TERRY KOVEL



☐ My 6 1/2 inch off-white pitcher has flowers, a blue border and a fishnetlike decoration. The bottom says "Wedgwood."  
—B.L., Oakbrook Terrace, Ill.

The shape of a jug and the decoration can help date it. The rounded handle, slim spout and rounded body were used about 1810 to 1830. Your jug is probably creamware or Queensware, pottery first made in the 18th century by Josiah Wedgwood. Well known and still in production, Wedgwood has used its name as a mark since the 18th century. Your pitcher is worth about \$125.

☐ My large oval box is wallpapered. What was it used for? Should I glue down the loosened paper?  
—P.M., Carmel, Ind.

Hatboxes or bandboxes were used to carry bonnets and accessories. The boxes nested for storage and were covered with specially designed wallpaper. Your 1830 paper pictures Castle Garden in New York City. A professional restorer should reglue it. In good condition, it is valued at \$2,500.



☐ I have an ivory-framed, 3-inch-square painting on ivory. When were such paintings popular? Why do some have old newspaper on the back?  
—J.A., Overland, Mo.

Miniature portraits were popular in the 18th and 19th centuries. The pieced ivory frame was common from 1820 to 1850. Many fake antiques have "old" newspaper backings; others have plastic "ivory" frames. If on real ivory, the picture is probably 19th century, worth \$200 to \$300.



☐ My mahogany desk rolls open like a Victorian oak "rolltop," but the pigeonholes and drawers look like those of a Chippendale piece. When was it made?  
—F.P., Bloomfield, Conn.

Tambour doors that slide open to the sides or roll upward became more popular during the Sheraton and Hepplewhite periods. Your tambour desk has bracket feet plus hardware and a proportion that suggest it was made during the late 18th century. An authentic George III mahogany desk like yours is worth \$6,000 to \$10,000.

☐ What style is my chair? When would it have been made? Is this style of chair still being made? What is its value?  
—Mrs. L.R., Manitowoc, Wis.

Your chair is in the French Louis XVI style popular from 1774 to 1793. The fluted arms and legs, small square insert with flowerlike center and neatly upholstered rounded seat with cushion were often found on chairs of the period. You can find new chairs that are similar to yours. It would take an expert examination to determine the age of an elegant French chair like this one. An 18th-century chair is worth at least \$5,000; a new one sells for about \$1,000. ■





# HOME LOVER'S HOROSCOPE

A new season is beginning—a time that brings the focus back into the home. Professional astrologer *Joanna Martine Woolfolk* looks at your stars with a view toward making autumn a harvest of domestic pleasures

## LIBRA

**September 23–October 22** Your sign is linked to autumn, a time of endings and new beginnings. A renaissance in your life draws you into exciting plans for yourself and your home. In a sense, you are remodeling both your emotional structures and your surroundings. Specifically, the renewal may take the form of an addition or a restoration project. Reach into yourself for a theme that can become your signature. This may be something from your career, or you may choose a special color, a collection, a culture of a period in history to which you respond.

## AQUARIUS

**January 20–February 18** Aquarians march to a different drummer. You can't be pigeon-holed into one style. With Mars in your House of Creativity until December 14, you should allow your artistic imagination to flower. You may draw inspiration from an excursion or even a journey to a new locale. True, your home has always been a showcase, but changes in your career or in relationships present the opportunity to bring something fresh and new to your surroundings. Pay special attention to fabrics and lamplight; you are in a luminescent frame of mind.

## GEMINI

**May 21–June 20** You are pulled into other people's lives, giving and going to parties and being in the center of fascinating groups. You are exposed to many new decorating looks, and as a result you brim with ideas for a place you have been wanting to transform. Generally, your design schemes are informal and easy to maintain, but now you are evolving a style that combines casualness with an elegant richness. Concentrate on unusual materials and wonderful colors. Mars, planet of courage, is in Gemini all this fall, so mix whatever pleases you. Be a show-off.

## SCORPIO

**October 23–November 21** Your most intriguing quality is that subtle, mysterious "you" that lives within, unreachable unless you allow it. This autumn you become more accessible to people because of positive events in your life. A happy result of this harmony is that you are encouraged to create a special environment in which to express your spirit. By November, when the New Moon rises in Scorpio, you may be excited about a new decorative project. Expand visual horizons by using light, color, unusual painted surfaces, and touches of embellishment.

## PISCES

**February 19–March 20** You may be dividing time among too many interests or mixing work with domestic concerns, but because you are pulled in different directions you feel your home is being neglected. Don't despair; just don't try to tackle everything at once. First get organized; then start on a new design plan. You may want to work on a particular corner or redo some upholstered pieces. Focus on a place that brings happiness. For a Piscean, life is a celebration, and that is the feeling you should express in your colors, materials, flowers and food.

## CANCER

**June 21–July 23** This autumn lightens old duties, giving you more time for yourself. Literally, you can get out—into the outdoors. You have depleted yourself and need to replenish your energy in places that are meaningful to you. At home, carve out a space that will be yours alone. Turn a wasted or empty area into your private oasis; surround yourself with flowers, mementos, pieces that you cherish. You may want to experiment with new plants and herbs and plan a greenhouse, a solarium or a gazebo. Your Cancerian eye for beauty is at its most magical.

## SAGITTARIUS

**November 22–December 21** A revitalizing influence may already be prompting you to tidy, fix up and make over. Certainly this applies to your personal life, but the feeling is reflected in your surroundings. You will derive great pleasure in transforming a particular room, for example, a bathroom or library, to give it more charm and comfort. The theme of comfort is strong—within your own psyche and with family and friends. Create memorable get-togethers by experimenting with different cuisines and table settings, and by using your singular collectibles.

## ARIES

**March 21–April 19** Your chart indicates a busy season of quick trips, parties, new people, even a journey to an exotic locale. All this activity gives you a fresh perspective on your home life and living spaces. You have probably collected too many unimportant objects. You will want to both spruce up and pare down. Because of a change within the family, you also have an opportunity to start decorating a place the way you want. You won't have to accommodate. Don't be afraid to simplify and to use the colors to which your vibrant imagination responds.

## LEO

**July 23–August 22** The Sun's passage this autumn affects your creative self and your talent to communicate to others. You are now prompted to be much bolder about your tastes. Your home is going to be on display a good deal during this cycle. This is the perfect opportunity to express your exuberant style and love for unusual design. Because of possible career changes within your family during October and November, you are pressed into the role of queen of the domain. New personalities are about to enter your home and be entertained royally by you.

## CAPRICORN

**December 22–January 19** You are in the final stages of a Saturn cycle that has wrought painful but victorious changes in personal and family life. In a sense, your spirit is set free, and you can express an unconfined personal vision. Reach into your heritage for memorabilia, and combine past with present in a bold mix. The accent should be on opening up spaces. If you are limited as far as moving or undertaking a major overhaul, you can create a place where others will love to gather. You and your home are the hub of a strong wheel of family and friends.

## TAURUS

**April 20–May 20** Perhaps you don't think of yourself as an artist or designer, but this direction is opening to you. You may start on a small scale, helping friends and advising those in your inner circle, but your artistic skills are going to be more widely known. A major creative influence is now lighting up your chart. Soon you will be ready to display your talents to a new audience. In addition you have an important design project of your own this fall, possibly involving a move or a remodeling. You can turn this into a showcase for your very individual look.

## VIRGO

**August 23–September 22** Your special talent is to use everyday materials in marvelous new ways. Astrologically, Virgo is considered the sign of utilization: You are able to mix the commonplace with the one-of-a-kind to produce a warm, loving environment. The focus this fall is on being in new places rather than being home, and you will find fabrics and charming pieces to bring back to your own setting. It is likely you will be taking weekend jaunts. In time for the holidays, you can create a new mood at home—intimate, festive and intensely personal. ■



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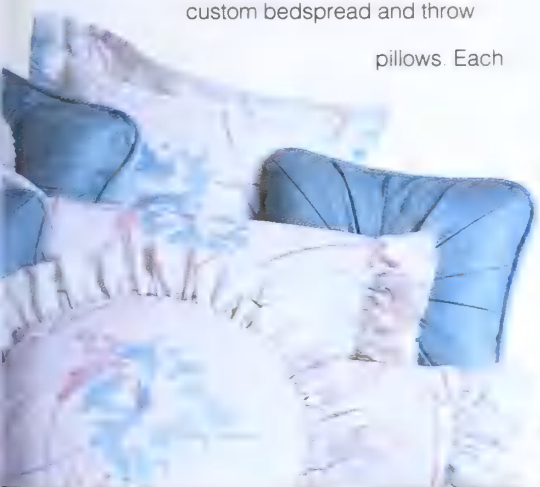
Mrs. Maria Featherston with husband Gary and daughter April.  
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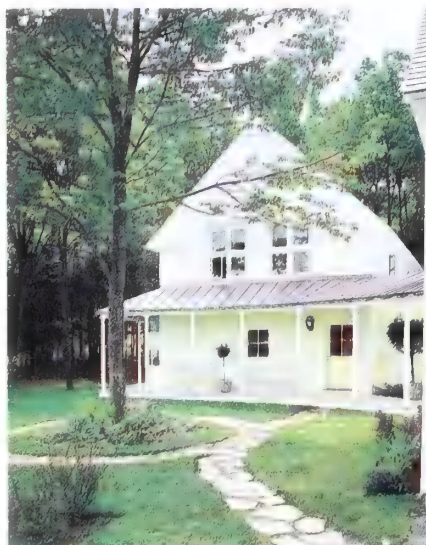
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In a New England parsonage, professional chef Carole Peck creates a cook-ahead holiday buffet (see page 123). On the dessert table: Chapman lamp; Schumacher paisley; wheat arrangements and monkey planter by Lexington Gardens. Blue Italian dessert plates by Spode; Blue Canton platter by Mottahedeh; antique brass candle sticks; all from Burke's Ltd. Decoupage screen: Dee Davis. Photograph: Langdon Clay.



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96 Seeing Stars



98 An Urban Homestead



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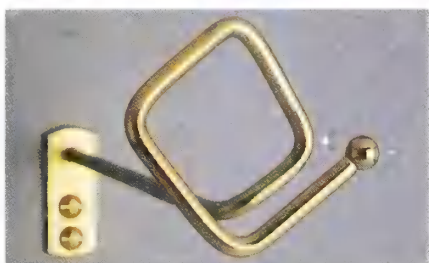


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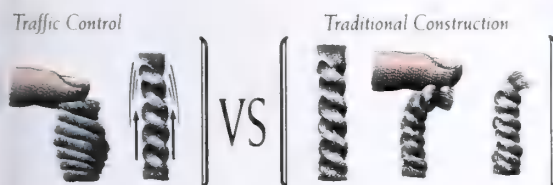


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# THINKING ALOUD

## *In praise of small rooms*



LILo RAYMOND

Now that the garden is tucked in and the nights have turned crisp, with their promise of evenings by the fire, I find I am instinctively drawn to the coziness of small rooms. There is something about an intimate space, I've noticed, that makes us able to attend more closely to our own thoughts and to one another. Like a nest or a warm burrow, a little room made welcoming with deep chairs and delightful personal touches can seem a world unto itself, private and protected. Whether it's a bedroom or library or simply a little study under the eaves at the top of the house, a small room has a way of making us feel good—like pulling a quilt around us or slipping on a comfortable sweater.

One of my favorite rooms is the tiny bedroom in our sugar-house barn in Vermont. Tucked off the living room behind two six-foot doors taken from a weathered barn, the room is really a built-in double bed with a shelf for books, a light to read by, hooks for clothes, and an oval window with spoked panes just like Heidi's. It's a special place where, snuggled in bed, you can watch the snow falling or the moon rising over the mountain. In contrast with the open spaces we love in the rest of the house, this ship-

board-sized room is a real hideaway—in great demand by the children in the family and the romantic couples who come to visit.

Certainly no one believes any more that small rooms require small-scale furniture. As Mark Hampton noted in his wise book, *Mark Hampton On Decorating*, "In a little space, a huge bed or bookcase or wardrobe or whatever always takes on an architectural quality far more vividly than in a larger room. . . ." And I love his maxim that for small rooms, "It is a lot more important to look good than to look big."

Indeed, there is a particular pleasure in making a small room look good. Warm colors (peach, terra cotta, even red) on walls and fabrics can make a small space glow like a little jewel. Some of the nicest little rooms, it seems to me, have a delightfully lived-in, overstuffed look, with lots to engage the eye—walls of books, tables covered with personal treasures, deeply cushioned banquettes. And there is nothing that enhances the sense or coziness like using one wonderful pattern throughout; or having big soft chairs that make you want to sink into a room as into an embrace.

"I wouldn't be at all surprised if the special comfort that we take from small spaces comes from way back in our history," says psychologist Arlene Kagle. "A small room that's done well can enclose us like a mother's arms, and give us a sense of peace and security."

Children—in better touch with that history—are forever colonizing nooks and crannies; and if they are lucky enough to have a large room of their own, they will immediately and perversely create a smaller one within it. It may be a sheeted tent over the bed, or a walled fortress made of blocks—or their miniature world may be a special corner where the stuffed animals live.

Builders of the Victorian period knew all about the delights of small spaces—turrets, window seats, inglenooks and alcoves. Happily, builders today seem to be remembering these lovely old amenities. Out-and-out replicas of 1880s Queen Anne classics are being built these days—minus the grim, servants-only kitchen and plus the bathrooms we now require, and filled with the little hideaways that made us love the originals. The glory in small spaces like these is flexi-

bility. A turret, for example, can be a sewing room where the working mother of the family steals some quiet time on Sunday, or the place where a teenage son retreats to play his guitar. Just as no two families are alike, no two uses for the bonus snuggeries in a Victorian house are alike. But the delight in finding a corner we can appropriate for our own personal use is universal.

Paradoxically, small quarters seem to create a greater space for the mind to roam in, which is probably why they have traditionally been the preferred lairs of novelists and poets. Just as small spaces hold the promise of privacy, they can also draw people closer together, the way train travel, or a long drive in the car often does. How many confidences have flowed between friends or mothers and daughters as their hands were busy together in small kitchens?

Small spaces are somehow more sociable than large ones, which is why I often like to serve an autumn supper to friends in the little library rather than the larger dining room. It's this same instinct to draw into a tight group, I think that inspires us to create intimate seating areas within a spacious living room, placing sofa and chairs close together so that guests can chat knee-to-knee and eye-to-eye.

We have all noticed, I'm sure, that conversation seems more sparkling and witty in rooms of intimate proportions—a truth that Eleanor Roosevelt, for one, understood well. The story is told that one evening she arrived for a gathering in the reception room of a splendid formal mansion, only to find the party dead on its feet, with shy guests standing about in isolated knots. Mrs. Roosevelt took a quick look at the nearby rooms and suggested quietly to the hostess that everyone move into the small paneled library instead. And of course the party immediately took off. ■

JOANN R. BARWICK  
EDITOR



# STYLE BEAT

Editors SALLY CLARK and DARA CAPONIGRO



STEVIE KLAHR

**S**usan Ashbrook's enchanting shop (left) sells antique garden things. Ashbrook's, 1210A Montana Ave., Santa Monica, CA 90403; 213-394-4604.

PHOTO JEFF McNAMARA. FRAME HOUSE OF HEYDENRYK



**A**t Tom Rose's Connecticut shop, a French garden decorates an armoire (right, center), \$5,800, and roosters and hens adorn cupboards (near right, \$450, far right, \$525). Rose, a talented trompe l'oeil artist who specializes in country scenes, always has about 10 painted pieces in stock. Black Whale Antiques at Rattleberry Farm, Rt. 82, Hadlyme Four Corners, CT, 203-526-5073.

JOHN VAUGHAN



PETER MARGONELLI

**I**ntroducing a new mail-order source for handsome—and affordable—prints: Wild Apple Graphics, Ltd. Owners John and Laurie Chester specialize in contemporary English naïf paintings and have assembled works by five English artists. The lyrical scene of sheep in a meadow (above) by Ben Carter, titled "In Gloucestershire," \$35, unframed. To obtain a color brochure, send \$3 to: Wild Apple Graphics, Ltd., HCR 68, Box 131, Woodstock, VT 05091; 802-457-3000.

**C**hair couture" is Sami Rosenzweig's name for the inventive slipcovers he designs for Slips, his home furnishings shop in San Francisco. Although he cannot custom-cover your sofa long distance, he carries designs to fit standard directors chairs and bentwood cafe chairs, which can be mail ordered. The cabbage rose cover (left) pops over a cafe chair and is \$145. Details about other shapes and fabrics: 415-362-5652.

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**A**s an extra seat or table surface this ottoman (below) is a stylish choice; \$325 plus four yards of your fabric, by Classic Collections, 215-565-9799. ▶

JEFF McNAMARA





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**I**nspired by the boldly articulated armoires of Spain, this one (below) features flower friezes in carved relief and a blossom-filled urn on the top \$4,600. From Thomasville Furniture's Four Corners Collection.



**A** fanciful country scene of hunters riding to hounds is painted on this cabinet's four front panels (left). The design, with plain cornice molding and bracket feet, recalls examples of English country furniture. Hunter green or black, \$2,388. From Simply Southern.

**T**he milk-based blue paint used on Early American cabinets is evoked by the bayberry blue of a pine entertainment center (right), \$3,200; The Furniture Guild.



**R**aised panel doors and a curved bonnet top lend an antique look to an armoire of white pine (near left), \$4,125. It can be custom-fitted as an entertainment center, a bar or a wardrobe. From M. Craig & Coo Cabinetmakers.





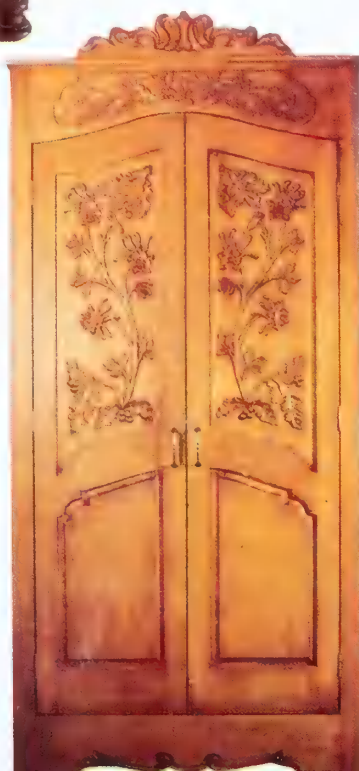
# STYLE BEAT



**C**ountry blue paint dresses up a cabinet styled after an Early American linen press (left). The four lower drawers provide ample storage for tapes—both audio and video. From The Guild Hall, \$2,750.

**H**olly leaves and columbines are carved on the doors of a pine armoire with hickory finish (below), \$7,315; from Reed Bros.

**F**aux-bamboo trim gives this armoire (above) a stylish English Regency look. Baker Furniture's design was borrowed from cabinets in the Brighton Pavilion. Of pine with maple trim carved to look like bamboo, it sports period-style brass pulls on the two lower drawers, \$3,238.



**I**n colorful procession, turtles, birds, horses and other animals file two-by-two into the toylike Noah's Ark painted on the front of this wardrobe (above), \$1,369. Made by the Cadwell Division of Habersham Plantation. ■

Editor KATHLEEN MAHONEY

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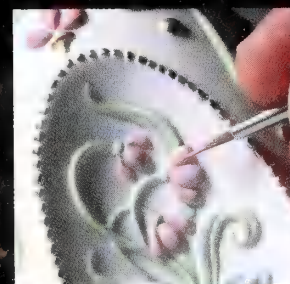
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# STYLE BEAT

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**V**ivid purple trim on the valance adds verve to curtains made of Sweet Violets (left), in 100-percent cotton, \$24 per yard, by Waverly.

**B**lue-and-white vases filled with vividly colored primroses and dahlias make a striking—and slightly Oriental—statement on Bloomcraft's Arabesque of 100-percent cotton (right), \$6 per yard.



**T**he background hue of lavender blue gives a refreshing twist to a traditional rose chintz (left); Rosie, \$20 per yard, from Cyrus Clark Co., Inc. The bentwood chair, \$735, is from ABC Carpet & Home, 212-473-3000.



**Z**esty red-and-green floral-striped Carlotta cotton dresses up a club chair (right), \$20 per yard, from Cyrus Clark Co., Inc. Small pillow made from Felicity, \$20 per yard, also by Cyrus Clark Co., Inc.

Editor SARAH McPECK  
Photographer  
JEFF McNAMARA

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**F**abrics with a French Provincial air take to the floor in a set of stacking pillows (above). Middle pillow, wrapped in Waverly's Corsica, \$16 per yard, from the new Al Fresco collection. Blue-and-white Nicolette, \$22 per yard, covers the other pillows. From Amextex Fabrics. Dangling red tassels add a stylish filip ▶





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Featured: Wedgwood's 1988 'Christmas Tree' and 1990 'Santa Claus' Jasper® Ware ornaments. For giftware brochure send \$1.00 to Wedgwood, 41 Madison Ave., N.Y., NY 10010. © Josiah Wedgwood & Sons, Inc. 1990.



# STYLE BEAT

**T**he Horchow Collection's awning-striped bergère and ottoman (right) have cushions of polyester and goose down, \$795 for the set, plus shipping. Chair alone, \$595. Also in taupe-and-white stripe. To order: 800-527-0303.



JEFF McNAMARA



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COOKIE KINKEAD



**M**ary Corley Antiques (left) stands out in Santa Fe as one of the few shops not selling southwest-style furniture. French Provincial is the main draw. So are unusual accessories: English antler chandelier, six feet wide, \$6,200; vintage French flower wagon, \$1,200. Mary Corley Antiques, 518 Old Santa Fe Trail, Santa Fe, NM 87501; 505-984-0863. ■

**D**esigner Lynne Evans has an eye for the things we want but cannot find. Her firm, Classic Collections, offers a group of original designs by mail. The lattice screen (right) in white or custom colors, \$440 plus shipping. For a catalog of tables, ottomans (see first Style Beat page), and other furnishings, send \$2 to: Classic Collections, 29 South Providence Rd., Wallingford, PA 19086; 215-565-9799.

MICHAEL GRAND



**S**usan Parish and Susan Moyski turn the taste for found-object furniture into an ecological statement by crafting found-wood pieces (below) without chemical glues. Parish/Moyski, 2898 Glascock St., Oakland, CA 94601; 415-261-0353.

DAVID MARLOW-ASPEN





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## DEALER'S EYE

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JOHN ROSSELLI CAN SELL YOU A FINE ANTIQUE—  
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By SALLY CLARK

**J**ohn Rosselli. Does the name have a familiar ring? If so, it is because you see it so often when the credit lines roll for HB's decorating stories. Painted Gothic stool: John Rosselli. Painted Georgian table: John Rosselli. Who is this Rosselli? A designer? An artist? A dealer? John Rosselli is actually all three—and more.

Now in his 36th year in business, John Rosselli is one of the institutions of the New York interior-design world. Just about every top decorator heads for Rosselli's when a job calls for the unusual, the decorative and the fabulous. Like Aladdin's storerooms, Rosselli's two showrooms, on East 72 Street and East 73 Street, are crammed with antiques: old French tole, blue-and-white export ware, English inlaid boxes, Italian painted chairs. But antiques account for only a third of Rosselli's business.

It is the reproductions, crafted under Rosselli's direction, that make his shops so enticing to designers: the hand-painted metal sconces that look scorched by the candlelight of a thousand nights, painted screens that seem to have faded from a century of sunshine, tables with marbleized tops that could have come from the brush of an 18th-century Venetian. All were made yesterday, or not too much before, by Rosselli's artisans. What would be unduly expensive in the original, Rosselli makes attainable.

Forty years ago, when the decorating suppliers were concentrated in shops under the old Third Avenue elevated train tracks, many studios produced handmade lamps, toleware and furniture. Most have gone.

"John has one of the last ateliers making things in the 18th-century manner," says Antony Childs, a Washington, D.C., designer. "John creates objects that look like antiques. And, of course, he can do it in any color! If I have one old sconce and I need a pair, or one antique chair and I need three more, John always manages to get it made."

We met John Rosselli sitting at a table on

the second floor of his East 73 Street showroom. This is where he retreats to make phone calls. In contrast to the public showroom below, filled with sophisticated decorative objects, the upstairs back room looks like the drop-off point for a jumble sale. Cardboard cartons and bulging brown paper bags are everywhere. Carpets and quilts sit in piles, and things spill out of boxes.

"I come from a long line of pack rats," says Rosselli, eyes twinkling above a yellow bow tie that seems to have alighted at his

throat like a butterfly. He switched to bow ties 20 years ago after dragging countless four-in-hands through paint.

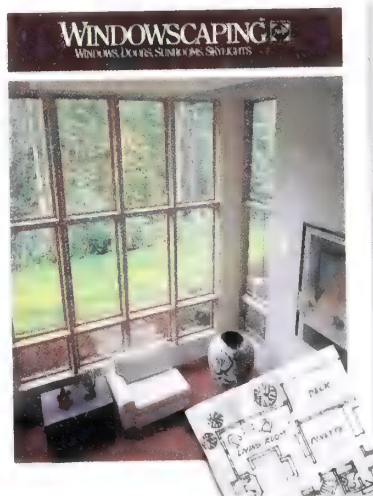
"Nothing in my family was ever thrown out. My father had this huge old barn where he kept everything." The barn was on the Rosselli family farm in northern New Jersey; a converted chicken house on the farm is now Rosselli's rustic, antiques-filled weekend retreat. As Rosselli describes the collection of miscellany his father kept in the  
(Continued on page 28)



With his taste in antiques and his flair for copying them creatively, John Rosselli (above) draws decorators like Bunny Williams, Mark Hampton and Mario Buatta, as well as tastemakers like the late Babe Paley, who did all her Christmas shopping at Rosselli's. Left: Small chair with canvas upholstery painted to resemble a French 17th-century Gobelin tapestry, screen with trompe l'oeil portico and table with faux-marble finish are examples of the broad scope of Rosselli's atelier.



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## MASTER OF THE FABULOUS FAUX

*Continued from page 27*

tobacco barn, you realize Rosselli is keeping a family tradition alive in his Upper East Side shop. But instead of old harnesses and tools, Rosselli stashes what he calls his "reference pieces" here.

Moving his hand like a divining rod over paper bags bulging mysteriously, he picks one up. A treasure emerges: a red toleware cachepot daintily decorated with gilding and sprouting two tapered metal handles.

"The utter simplicity of this is beautiful," he says. Then he digs into another bag. It disgorges a second cachepot, this one heavier and more ornate.

"The red one's earlier, 18th century; you can tell by the thinness of the metal. The other is probably late 19th century. They're both French," Rosselli explains.

Now he reaches over and pulls up an odd-looking epergne-like object made of green metal. "This was probably in a florist's shop. It's 19th century, and probably English. I think the French are not as practical as the English."

A lifetime of handling old objects, fingering their surfaces and absorbing the minute details of decoration and paint technique has given Rosselli a deep feeling for the nature of the decorative arts of the past. The 18th and 19th centuries are alive for him not just as book knowledge but as material knowledge from the things he sees and touches daily. Using these reference pieces to trigger his imagination, Rosselli reaches into his own creative wellspring to invent new designs with an antique look. Sometimes he will reproduce a prototype exactly; more often he uses it to spark an original design. A salvaged piece of ancient wallpaper might become a painted border on a mirror; an antique papier-mâché tray could inspire the motif for a tea table.

"Marvelous inspiration can come from a piece of fabric, a picture in a magazine or an art book. I'll buy something for the color. I'll think, 'Isn't that a marvelous blue?'" A favorite inspiration: stacks of old porcelain plates in various stages of crazing, cracking and aging. Rosselli refers to their decrepit condition as crash—as in, "They're crash." He says, "This is a marvelous old English expression about aging that can pertain to a piece of porcelain or to a beautiful face."

Ideas come from everywhere. A room done up in Zuber wallpaper set him to painting scenic screens that resemble ancient murals, right down to their trompe l'oeil water stains. After seeing a show of English Regency penwork furniture at Bernard Karr's Hyde Park Gallery, Rosselli could hardly wait to get back to the studio to do his own convincing rendition in paint.

Like a medieval alchemist trying to turn baser metals into gold, Rosselli turns paint into any finish imaginable. See that chair upholstered in a priceless 17th-century French tapestry? It is actually painted canvas. The scagliola top on that table? The marquetry on that box? All paint.

For Rosselli, always on the lookout for ideas to challenge his skill, the joy comes in "finding something that's 18th century and largely unattainable, and going to the ultimate process of reproducing it in paint."

The youngest of 14 children, Rosselli learned his trade as a 19-year-old brush-for-hire, inventing an apprentice curriculum that took him to some of the best decorative arts ateliers of the early 1950s. His mentors included Dean Levy, an importer of Italian painted reproduction furniture ("I learned the cosmetic realities of commercial furniture repair"); Lang & Williams ("They made the most wonderful lamps"); and Harry Matlock ("A marvelous man in the annals of painted furniture"). At Matlock's he worked with the prominent decorators who set the tastes of the postwar period: William Pahlmann, Billy Baldwin, Dorothy Draper and Rose Cumming.

He also got to know Isabel O'Neil, founder of a school for decorative painting ("I absorbed the process, but expelled the technique"). Disliking the perfect, "wet" look O'Neil promoted, Rosselli preferred the "dry" look that is the mark of Italian decorative painting. "The Italians were not preoccupied with exactitude, but with the quick, creative, flamboyant gesture."

Saying that, Rosselli dives into a box jammed with black-and-white prints he has carted back from an antiques show. Each depicts an elaborate garden ornament. "Look at these," says Rosselli, coming up with pictures of garden urns, topiaries, goddesses. "Wouldn't they make a wonderful toile fabric? Or a painted screen?" ■

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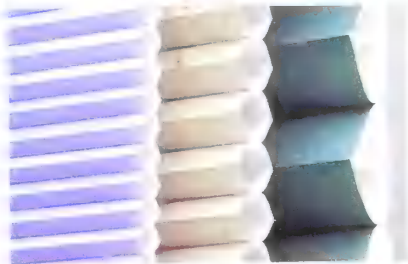
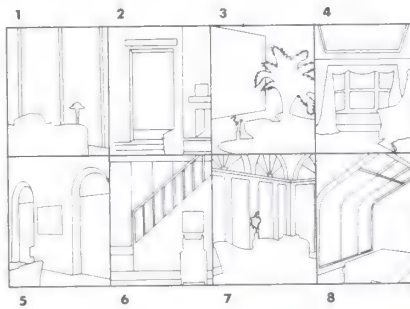








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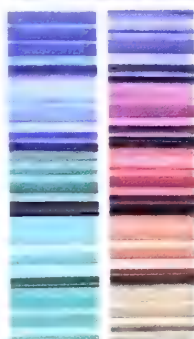
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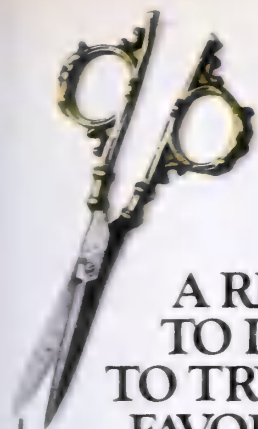
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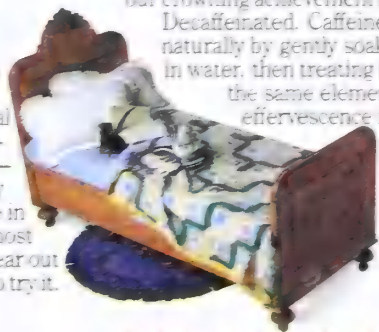
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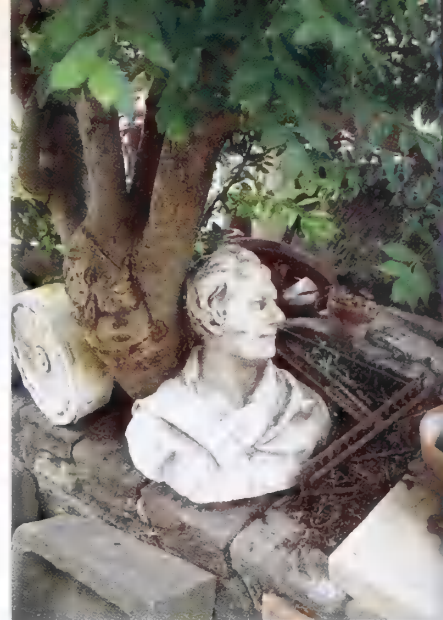
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## THE MANY MARVELS OF BATH

*High on the list of things to see in England's Bath are the Roman spa and the 18th-century Circus and crescents. But don't miss the newer gems—the antiques shops.*



Lansdown Crescent (left) has one of the best views of the town plan of Bath. Above right: A bust of a Victorian worthy for sale at Walcot Reclamation. Right: Shop owner June Henry working on needlepoint. Below right: Martin Dearden, of Pennard House Antiques, specializes in French furniture.



By DEIRDRE McSHARRY

If architecture is frozen music, then Bath is the Hallelujah Chorus. When you stand on the dizzy heights of Lansdown Crescent, with its switchback curves and glinting windows set in golden stone, and look down through the trees to the perfect Georgian city, it is hard not to shout with delight.

Health and pleasure in ideal balance (symbolized by the Roman Baths and the Pump Room) gave the city its purpose and its reputation. The healing waters brought the Romans to this valley, and here they created comforts they had known at home. They built the centrally heated baths on the sulfurous springs that gush as lustily today as they did then. (You can visit the ruins of the Roman spa.) The tourist new to Bath will notice that the sound of the city is water, water everywhere—ancient springs trickling down the hillsides and the River Avon rushing over the weir at Pulteney Bridge.

Water is the link that connects ancient Roman Bath and the fashionable spa town of the Georgians. The city you see today was

built by developers and architects of vision in the 18th century for the aristocrats, writers, soldiers and gallants who came to take the waters, to play at cards, to intrigue, flirt and display the latest mode.

Because Bath is built in a splendid series of curves on hills, the best way to appreciate the place is to abandon your car or tourist bus and take to your feet.

Comfortable shoes, a copy of Ison's *The Georgian Buildings of Bath* and Nowl's amusing biography of architect John Wood will speed architecture buffs on their way.

A walking tour should start where the city's history began, down by the hot springs near the river. Here, according to Celtic legend, Bladud and his swine were miraculously cleansed of leprosy. Built on by the Romans, the hot springs still bubble up steamy sulfurous water as merrily as ever, and you may taste it—ugh—in the 18th-century Pump Room built on top of the baths. Then step back into medieval Bath in the nearby Abbey, where King Edgar was crowned in the 10th century and where Jane

(Continued on page 36)





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## THE MANY MARVELS OF BATH

*Continued from page 34*

Austen attended church in the 18th.

From the Abbey you start climbing, up Gay Street to The Circus. John Wood's great work, The Circus is a very Anglo-Saxon response to the Coliseum in Rome and displays the classic orders: Corinthian over Ionic over Doric. The acorns of the balustrade and the intricate frieze show symbols of Celtic Britain and Bladud's pigs.

Now walk along Brock Street to Royal Crescent and pause at the corner to take in the Royal Crescent, the master work of John Wood the Younger (built from 1767-1774). It allowed the ordinary citizen to live in palazzolike grandeur as the giant colonnade running the crescent's wide arc conceals modest town houses. Each town house has a view of the rolling Somerset countryside. Visit No. 1 Royal Crescent which is furnished in authentic Georgian style and is the only house open to the public in Bath.

Sightseers start to climb seriously now, from the Marlborough Buildings (at the end of the Royal) to Cavendish Crescent, overlooking Royal Victoria Park, then past the Doric House on the corner. Next turn up into Somerset Place and follow the curve into Lansdown Crescent with its wrought-iron lanterns and link extinguishers.

Once on the heights of Lansdown it is worth the walk up to Sion Hill to see the elegant spiderweb fanlights of Sion Place. Then walk down Lansdown Road, and turn left into Camden Crescent with its curious elephant-head devices. Down past the impressive houses of Belmont turn right then left down a pedestrian lane, Hay Hill, into the Vineyards, where the wise Romans planted their vines facing south. Walk along the high pavement to The Paragon and the Countess of Huntingdon's Chapel, a charming example of Strawberry Hill Gothick. In the airy schoolhouse next door is an inviting display of English naive art. And the shop here, where you can buy cheery contemporary naive crafts, makes a good transition from architectural touring to shopping.

Bathonians are great shoppers—from the locals who come to town in their tweeds to the young wives who keep the elegant dress shops in business. But the jewels in the crown are the antiques shops and art galleries, the auction houses and antiques supermarkets, the weekly markets and fairs.

Decorative antiques, which can be of any period (usually up to the 1950s), are what people look for and can afford, now that a piece of Georgian furniture can cost as much as a small automobile. Pieces that create an atmosphere—painted pine furniture, textiles, small decorative items and specially commissioned pieces—make Bath a market

*(Continued on page 38)*



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## THE MANY MARVELS OF BATH

*Continued from page 36*

not to be missed. Dealers are generous with their time and expertise and will open up at odd hours for the serious antiques hunter.

I like to begin any antiquing expedition in my favorite street—Walcot. The eagle-eyed do not let a week go by without casing Walcot, the center since the hippie Sixties of things ancient and modern, from outright junk to quality decorative furniture.

The first stop should be Walcot Reclamation (108 Walcot; 011-44-225-444404). I have seen a Scottish paneled room spread out on the floor and have found the simple fireplace of my dreams in Sienese marble at Walcot. If you need a pair of Regency shutters, an Adam fireplace, or a claw-and-ball bathtub and the brass taps to go with it, Walcot is your source.

Wearied by the choice of so many brass taps you might walk up the street for the charms of more intimate shops. Windows to watch include Josephine's (144 Walcot; 011-44-225-445069), where owner Clare Newbold shows hand-painted pine pieces, little chairs with cushions, pretty mirrors, garden stoneware and elegant garden seats.

Further along the street is Penny Philip (5 London St., Walcot; 011-44-225-469564), who sells ravishing textiles, furniture and accessories that make any place look like a Nicky Haslam garden room. Her current passions include toiles de Jouy, tinkling glass sconces and Scandinavian bed linens.

Continue on Walcot as it becomes the London Road. In the collection of antiques shops here I make for Jadis Ltd. (17 Walcot; 011-44-225-338797). The curved window always displays something covetable like an inlaid clock in the shape of a mandolin. Simon Cresse-Parsons and Neil Mackay show the kind of French provincial furniture that can make an Anglo-Saxon house look as if it were transplanted from the Dordogne. Across the road at Pennard House Antiques (3/4 Piccadilly, London Rd.; 011-44-225-313791) Martin and Susie Dearden also keep the French flag flying with fruitwood dining tables, chairs and armoires.

At this point turn back to the city center and hop a Badgerline bus or cab to Brock Street. There, at the corner of Margaret's Buildings is Alderson, supplier of some of the country's finest 18th-century furniture, paintings and mirrors (011-44-225-421652). The adjoining alley of Margaret's Buildings is lined with craft shops, rare-book shops and art galleries. For an update on the country-house look, visit Helena Hood & Co., (3 Margaret's Buildings, Brock St.; 011-44-225-424438) a monument to Colefax & Fowler. Small decorative

items, tapestry cushions and the perfect bedroom chair in lacquer or paint draw the eye.

Walking back round The Circus, just beyond the Assembly Rooms in Saville Row, you will spot June Henry's shop (3 Saville Row; 011-44-225-310795) by the sign of the painted jug, a gift from her friend Kaffe Fassett, the California-born painter and designer. The shop is brilliant with Fassett's needlepoint rugs, cushions and tapestry kits. Painted furniture, lamps and mirrors in Regency, Directoire and Federal styles show the expert hand of Andrew Sherwood, a local designer and cabinetmaker. You can also see Antoinette Putnam's prints, copied from Victorian china. A hatbox covered in her willow pattern might be the perfect souvenir of stylish Bath in the 1990s.

A stiff climb up Lansdown hill is worth the effort for the view from Camden Crescent and from the back windows of antiques shops on Lansdown. In search of period sofas, textiles, candlesticks, or even the exotic oriental roof of a gazebo, I never miss Gene and Sally Foster (27B Belvedere, Lansdown Rd.; 011-44-225-316216), where un-done-up painted pine furniture is a treat. Just below is Frank Dux (33 Belvedere, Lansdown Rd.; 011-44-225-312367) a more serious shop offering early English oak furniture, good dressers and splendid early glass.

Further down the lane and to the left is Guinea Lane, where Guinea Lane Market is held every Wednesday.

And if after admiring the architecture and browsing through the shops you still have time on your hands, you can explore the restored grotto at the Bath Spa Hotel, take a punt on the Avon or feed the swans at Widcome lock. Or do what Bathonians love to do in this most civilized of English cities—have tea and talk. ■

*Deirdre McSharry, former editor in chief of Country Living in the U.K., is a magazine consultant and writer living in Bath.*

### LUNCHES AND TEAS IN BATH

*Woods* (011-44-225-314812) is an airy brasserie with delicious food and wine; Alfred Street.

*The Orchard* (011-44-225-442427) serves lunch, tea and dinner at all hours; Walcot Street.

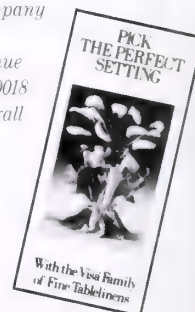
*David's* (011-44-225-464636), serving breakfast, lunch and dinner, overlooks the weir on the River Avon; Pulteney Bridge.

*Royal Crescent Hotel* (011-44-225-319090) is the best place for afternoon tea; Royal Crescent.

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# GARDEN GUIDE

*Orchids are exotic and demanding, but even a novice can grow them. Here is sound advice on buying and nurturing these glamorous plants*



By KEN DRUSE

"No one should be afraid of orchids," says Keith Lloyd (above), New York Botanical Garden's associate horticultural scientist and curator of orchids, "although they do need special care." Given the diet and environment they enjoy, many orchid varieties will bloom and rebloom with less fuss than their traditional holiday gift counterparts, poinsettia and amaryllis.

There is something especially compelling about orchids. Nearly 10 years ago, Keith Lloyd gave up his career as a registered nurse to pursue a long-held dream of nurturing what he calls the "queen of flowers." Lloyd is well acquainted with rare orchids, but he also loves the more familiar varieties and can offer solid tips that demystify their cultivation for the novice.

"Always buy a plant in flower," he advises. "That way you not only get to see what you will be growing but can enjoy the blossoms from the start. And unless you are a seasoned orchid grower, choose hybrids sold at plant stores and nurseries rather than the difficult and rare plants offered by orchid specialists."

Here, from Keith Lloyd, are the most sensible buys for indoor growing:

■ *Cattleyas* (below left) are florists' corsage orchids. They require more intense light than most varieties—at least four hours a

day—and temperatures below 65°F at night.

■ *Paphiopedilums* are the so-called slipper orchids from the tropics. "Select those with mottled foliage," Lloyd suggests. "They come from the warmer, drier lowlands and will do better indoors than the plain-leaf cliff-dwellers accustomed to misty cool air all the time."

■ *Phalaenopsis* hybrids (below right), the moth orchids, can be the best choices for indoors and are the most widely available. Each broad-leaf plant sends up a long flower spike (which Lloyd calls an inflorescence) with as many as a dozen flat-faced blossoms in white or pink or speckled in both colors. "The flowers last for months," he says. "And don't cut off the inflorescence until it turns brown; it could produce blooms again even a year later."

Some orchids take up to 10 years to flower after sowing, which explains why a healthy blooming plant may cost \$30 or more (not a bad price compared with what you pay for short-lived cut flowers). Orchids need all the humidity you can supply. Set them on pebbles spread on a water-tight tray and keep the pebbles moist. "Don't let your plants sit in water," Lloyd warns.

Perhaps the most demanding orchid-growing requirement is fertilizer. Lloyd feeds orchids every two weeks, and recommends the

(Continued on page 145)

The 90's will be a time of looking back, borrowing what's best, and giving it a modern twist. This point of view finds expression in Waverly's new "Glorious Glosheen" Collection, a collection of time-honored designs in today's fashion colors printed on fine-combed cotton Glosheen.®

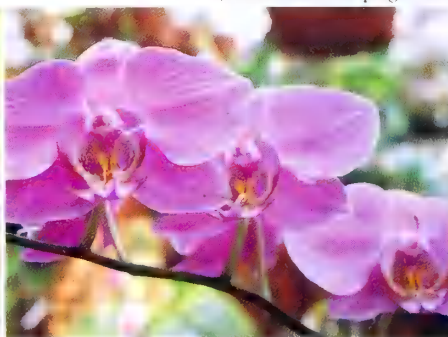
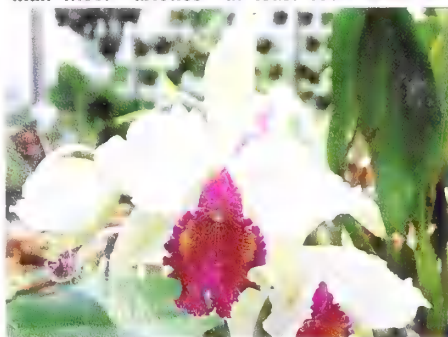
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# DESIGN WATCH

Editor GLENN HARRELL

## ► PUNCHED UP

At Manhattan's Liora Manné Gallery, the former home of Andy Warhol's Factory, pop-art-style production is in full swing. Manné asked a group of artists and designers, including New York decorator David Barrett (right), to concoct works using a new medium where yarnlike tufts of dyed acrylic fiber are needlepunched to form a layered material. Barrett's flamboyant creations are a faux-zebra rug and chair upholstery derived from the swirling canvases of artist Sonia Delaunay. "This would look great on grandma's Victorian chair,"



TOM McWILLIAM

room for balance.

■ Small dark spaces such as hallways can be dramatized with intense color.

**E**urope's art capitals are the host cities for festive **holiday-season trips** offered by the London-based Prospect Music and Art Ltd. Delve into romanticism and impressionism on a 19th-century art tour of Paris, or discover the architecture and music of Munich and Salzburg. If you have never been to Eastern Europe, why not celebrate Christmas in Kraków, Budapest or Prague? Many travelers combine one of these week-long journeys with a stopover in Britain, because flights depart from Heathrow Airport.

he says. "Talk about jazzing up a room!"

## ◀ THE PERFECT PIGMENTS

We've all done it: gone shopping for paint and then stood for hours in the store trying to find the right shade. With 1,024 swatches from wild Azalea Pink (adopted by couturier Christian Lacroix as his signature color) to sedate Colonial Blue, *The PANTONE Book of Color* is a must-have reference for the color conscious. Coauthor Leatrice Eiseman offers these useful tips:

- Every color should be repeated at least once in a

■ To make a square room less boxlike, one wall can be a tone deeper than the other three.

■ Interior spaces done primarily in warm colors welcome the soothing balance of cool touches (such as green plants), and vice-versa. New York City's Cooper-Hewitt Museum and Pantone are holding a full-day symposium, *The Dynamics of Color*, November 7 at the museum.

## ► STILL-LIVES OF STYLE

For over 50 years, visitors to Colonial Williamsburg in Virginia have been savoring an outstanding collection of Anglo-American antiques in restored and reconstructed rooms. The custodians of this great treasure wanted to provide another way to show the public our patrimony, and so the DeWitt Wallace Decorative Arts Gallery was created. In one hall objects of silver, pewter (top right), brass and other metals form fabulous still-lives and teach the history of style at the same time. There are also exhibits of ceramics (above right), textiles, furniture and prints. The Wallace gallery, which opened five years ago, is leading the way in the curatorial world: Winterthur, another period-room museum, will soon offer similar exhibitions.

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## ▼ PRETTY IN PAPER

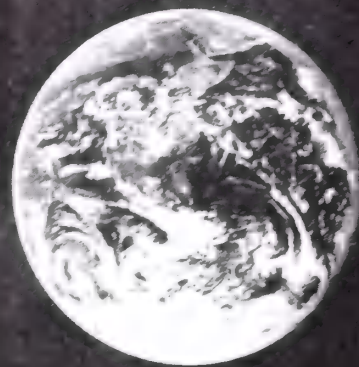
Selling like hotcakes at Nancy Brous, a decorative accessories showroom in New York's trade-only

D & D Building, anything newly embellished with applied paper in imitation of the decoupage pieces that were all the rage in Italy and France toward the end of the 1700s. Ornate Regency and chinoiserie patterns in deep yellows, reds and black resonate on late-19th-century toile cash boxes, trunks, hat boxes and delicate bamboo tables. "Decorators are putting the papered trunks at the foot of a bed, on top of cabinets, just about anywhere and with anything," says Brous. ■



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## FROM THORNHILL FARM

*When I seem  
exhausted, the  
obliging "butler"  
I've had for  
40 years brings  
me breakfast  
in bed*



By DEE HARDE

**M**y mother, I'm sure, never had breakfast in bed. It wasn't her cup of tea, but it is certainly mine. Not that it happens often, but when that tray of tea, toast and marmalade, sometimes even scrambled eggs, is brought in, Thornhill turns into The Ritz.

Nor is it ever self-service. I have a very obliging "butler" who has been with me for 40 years, and when I seem exhausted I am rewarded with this morning treat. My husband Tom's eggs, at times, are a little too moist, his toast a bit dark, but his service is superb. I become a guest at home.

Unlike the French writer Colette who always wrote in bed, or the English Prime Minister Arthur Balfour who often stayed in bed until noon studying state papers, I do neither. I breakfast in bed, I read in bed, usually at night, and I sleep. No writing, no working, and I want to keep it that way—my island of ease, my very own blue blanket, shared with the best of all butlers.

I have slept in all the other beds of Thornhill, too. Isn't that what you are meant to do? Test the territory or at least the mattresses before your guests arrive? And now that our children have their own homes, their youthful bedrooms have become our grown-up guest rooms.

Our most frequent overnight guests, however, are our grandchildren Albert and Edith. When they visit I put decorated signs with their names on the bedroom doors so they will feel more at home. Like almost everyone, including Virginia Woolf, they like a room of their own. For our own children, I once used a similar strategy, but in reverse. I placed enameled numbers on their bedroom doors so they would think they were in a fancy hotel, away on a trip, as

were their friends.

Some tricks and treats work, some do not. When Beth, our youngest child, went off to college, as a surprise I removed all her old bedroom wallpaper and replaced it with a flowered print. On her first Thanksgiving home she ran to her room, then tearfully told me I had taken away her childhood. *Nothing* in a bedroom at Thornhill, except the linen, has ever been changed since.

The sheet patterns are still the same. The beds are covered with quilts, gathered along the East Coast from Georgia to Nova Scotia. And on our prize bed, an English four-poster, even the canopy is a quilt. It is fun to lie in bed and look up at appliquéd tulips and stars from another age.

By these guest beds I put what I like best—new magazines, old novels by Angela Thirkell, the art books of John Singer Sargent and William Merritt Chase. And if it's winter, a hot-water bottle gets into bed before the guests do.

The mattress may mean the most to many people, but to me it is the pillows. Two pillows in fact, two lovely feathered pillows on which I rest my head. Those French sausagelike bolsters I find impossible, and I've never been to Japan to test their head-blocks. Even on shorter trips I take along my pillows if I know we are going to stay over in motels. No spongy foam, please, just old-fashioned feathers to dream on.

The last bed to enter Thornhill came through a second-floor window. It was the only way. This inherited Swedish sleigh bed just would not come apart. Nor would the narrow stairwells of our 1843 farmhouse yield to our demands. So, we simply took out the window frames, hauled up the bed and put it in its place. It will probably never leave Thornhill. Just like me. ■



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# EYES ON THE FLOOR

*These days, the sky is the limit when it comes to floors. Designers are using an amazing variety of materials—from painted, prefinished or plain hardwood to limestone and other minerals—to make them more appealing*

By JOHN H. INGERSOLL

**O**n the oak floor of a remodeled bedroom in an elegant southeast Florida house, an area rug is seen. The inspiration of Palm Beach decorator Mimi Kemble McMakin, the handsome "rug" is actually the work of a local painter. Using the wood floor as a canvas, the artist painted the rug design with acrylics and sealed it with nonyellowing polyurethane.

"It's new and it's fun," says McMakin. "We no longer abide by the old rule that every floor must be covered. Rewriting the rule makes sense too. In our climate the cooling system must be very efficient to prevent moisture from invading knotted and woven rugs and carpets."

Rules that set design choices for floors are crumbling like sand castles caught in the tide. Nationwide there is a movement to experiment, try new materials, embellish and mix surface treatments. This may be a result of the current remodeling surge. Once people build a new wing or totally renovate a kitchen-dining area, they are more open to innovation—starting at floor level.

## Wood Floor Dynamics

Of course wood floors decorated with paint are not exclusively Floridian. Architect Duo Dickinson of Madison, Conn., sees many old wood floors freshened with painted rug designs or stenciled patterns—traditional ideas that he says are enjoying a healthy renaissance in New England.



**TWO GREAT LOOKS FOR FLOORS: PAINTED HARDWOOD AND WARM TILE**

To emphasize the lightness of a living room in a Kips Bay Boys' and Girls' Club Decorator Show House (above), George Constant had the wood floor scraped, bleached, stained, then painted. Flooring now comes in so many tones and finishes that you can achieve a similar effect. In a kitchen by Agnes Bourne for a San Francisco Decorator Showcase (right), quarry tile creates a rustic elegance. Antique French country pavers add an Old World flavor.



"In Arizona and California room additions, there are a great many wood floors colored with thinned paint," says architect Robby Reid of Tempe, Ariz. "In fact, we're seeing wood floors reintroduced everywhere for warmth—to balance harder surfaces like granite countertops and white plaster walls."

"In Iowa we're finding clients much more receptive to wood floors in kitchens and in breakfast areas," says architect Stephen Mead of Des Moines. "When we use wood flooring below wood cabinets in the kitchen, a fairly monochromatic background is created and the space seems larger to the eye."

Design swings often begin in California.

One such trend is noted by Nick Berman, a Santa Monica designer who already sees a move away from the bleached wood floors popular during the 1980s. "People want richer color values," he believes. "I now use a lot of mahogany on floors. Even bleached mahogany produces a rich tone." Aiming for inexpensive elegance, Berman's latest floor inspiration is bare particleboard with crisscross mahogany inlays. "I coat it all with polyurethane to give the particleboard a rich, golden cast," he says.

Mixing woods can make the floor a distinctive design element instead of just a

(Continued on page 78)





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# How much electricity

Electricity, like running water, is one of those conveniences we take for granted. But unlike water, whose flow can be adjusted by turning a tap, the amount of electricity you have available in your house is fixed. It depends on two things: how much electricity you choose to take from the utility company's lines—called the service—and how that electricity is distributed through the house by means of individual circuits. And as everyone knows, when you try to use more electricity than you have, by plugging too many electric appliances into a single outlet, you blow a fuse or a circuit breaker—safety devices that are there for your protection.

Today a standard electric service for an average-size house is 100 amps. (Amps are units of electrical measurements and somewhere on every electric appliance in your house will be printed the number of amps the appliance uses.) Twenty-five years ago it was 60 amps, and it's not uncommon for houses over 50 years old to have only 30 amps of electrical service.

The electricity coming into your house is divided into circuits at the service panel, usually located in the basement or the utility room. In older houses this division happens in the fuse box. There are two types of circuits: Those that supply the 120-volt current used to power lights and small, plug-in appliances and the more powerful circuits that supply 240-volt current to your electric range, dishwasher, clothes dryer and water heater. Usually there is one of these 240-volt circuits for each major appliance you have, and each circuit is rated to handle the number of amps of electricity that the appliance uses when it's on.

The 120-volt circuits are generally all rated for 15 amps. The only exception is in new kitchens, where electric codes now require at least two 20-amp circuits to supply power to the ever-increasing number of small appliances used for cooking. Kitchen circuits cannot supply electricity to any other room in the house.

To determine how many 15-amp circuits you would have in your house, follow this simple formula: Multiply the total square footage of living area in your house by 3, then divide the

do you need

result by 1,800. Here's an example of how the formula works: A house with 2,000 square feet of living space would require 3.3 circuits— $3 \times 2,000 \div 1,800$ . Since you can't have a third of a circuit, you would need four 15-amp circuits. Putting only three in would lead to a potential overload situation.

This formula is intended to determine the electrical needs for new houses and additions to older houses. But you can use it to see how your present house stacks up against today's standards for electrical service. Older houses can be rewired, and modernizing your electric service should be part of every major remodeling project. Be sure to contact your local electric utility company for more information.



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# Light up your life

## Fluorescent takes on new tasks

When it comes to fluorescent lighting you can forget everything you've learned in the past. All you need to remember is compact fluorescents—the new, super-high-efficiency, miniaturized fluorescent tubes that will probably change the way we light our homes.

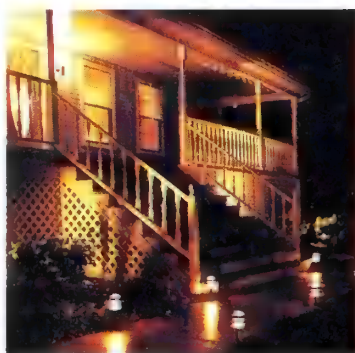
It's been known for decades that fluorescent tubes use less energy and last longer than incandescent bulbs. For example, a 20-watt fluorescent tube with a life of several thousand hours has the same light output as a 60-watt incandescent bulb lasting only 750 hours. The problem was that fluorescent tubes were too long to be used throughout the house. Their most common uses were in recessed ceiling fixtures and in under-cabinet lighting in kitchens.

The new compact fluorescent lights, 1/2-inch diameter tubes bent to form a compact U-shaped unit, are only a few inches long. A compact fluorescent 7 (a 7-watt tube with a life of 10,000 hours) is only 3-1/2 inches long but cranks out the same amount of light as a 40-watt incandescent bulb. Two compact fluorescent 9s will replace two 60-watt bulbs. This is not just a theoretical replacement. Compact fluorescent lights come with screw-bases that let them fit many sockets and fixtures in your house. This frequently means they can be used to provide general illumination and task lighting in situations that previously could be handled only with incandescent bulbs. And compact fluorescent lights don't suffer from fluorescent flicker when you turn them on. New ballasts—devices needed to turn on any fluorescent tube—give them an almost instant on.

Compact fluorescent lights are currently available only in cool white and warm white—colors that aren't always the most flattering for applying makeup. So for bathroom applications you might consider using the older style fluorescent tubes, which are available in a variety of colors that render flesh tones more accurately. A lighting dealer who is a member of the American Lighting Association can suggest a combination of fluorescent colors that is right for you.

You  
can't work or  
play without  
light to see.  
And today's  
technology  
sheds more  
light on our  
lives than  
ever before.

Show off your garden or  
your whole house with  
outdoor lighting—a great  
home improvement.



## Low voltage means high style

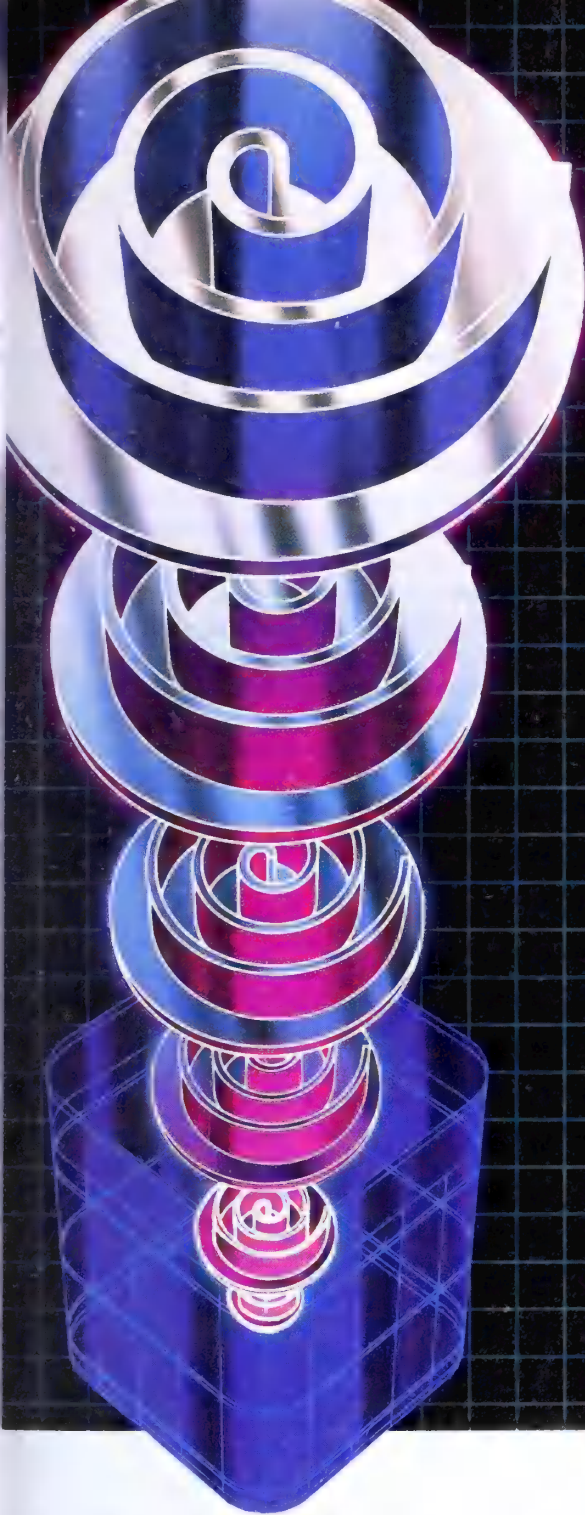
The outdoors is an important part of today's more casual lifestyle. Decks and patios are considered outdoor rooms, and more people are taking pride in their landscaping. But to get full value from our outdoor spaces we need to extend the hours they can be used. That's where outdoor lighting comes in. It's safe, inexpensive, improves the security on your property and, in the words of Rhode Island lighting consultant Neil Mitchell, lets you continue to entertain on your deck after the big light in the sky has gone out.

One type of outdoor lighting operates on a low voltage system. That is, it takes normal 110-volt house power and converts it, by means of a transformer, to 12 volts that power the individual lights. The wire used in this system is thin and flexible and doesn't have to be buried. If it is accidentally cut by a garden tool or your cat bites through it, you or your cat won't get a serious shock. Both the wire and light fixtures are impervious to weather—even snow and ice—so there is no maintenance after you put the system in. And low-voltage bulbs last for years.

There are a wide variety of light fixtures to choose from depending on whether you want to provide accent lighting for your landscaping, safety illumination for steps, walks and driveways, or general illumination for a deck or patio. The system can be controlled by a switch, or you can use the photocell that's built into many transformers to turn the lights on at sunset. As a security measure, low-voltage spotlights can be equipped with motion detectors set to trigger the light in the event of a prowler—yet they won't pick up the movement of a passing animal.

Installing low-voltage outdoor lighting is an easy do-it-yourself project. A basic kit containing a transformer and half a dozen lights can cost under \$50, and no special tools are needed. However, if you want something more extensive, Mitchell suggests that you talk with a landscaping lighting professional. Many lighting showrooms have trained personnel on staff who can design a system based on your current need using the components of your choosing, which can be installed according to your budget and added to as your needs change.





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kind of performance you expect from Lennox.

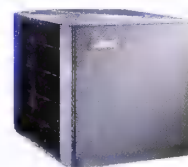
The new, one-of-a-kind Dimension heat pump: break-  
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# Have it all with heat

The key to year-round comfort lies right

Imagine an inexhaustible source of heat. A source that's always there, that you don't burn in a furnace. Now imagine this same source of heat reversing itself to provide the cooling you need in the summer. Impossible, you say. Not at all. You're standing on it—it's the ground under your feet.

Using that ground as a provider of comfortable and controllable indoor temperature is what Ground Source Heat Pumps (GSHPs) are all about. This is possible because the earth maintains a more or less constant temperature of 50° F. Even in winter, when the ground is frozen, the earth below the frost line will maintain a 50° temperature. This fact, combined with one or two basic laws of physics, means you can count on that 50° ground as a source of heat even on the coldest winter day.

## Get heat from the ground

It's been known for a long time that GSHPs are more effective than air-source heat pumps. Air-source units, as the name implies, extract heat from the outdoor air. As the air temperature drops below 30° F, a supplemental electric backup heat source is required to maintain indoor air comfort.

A GSHP, on the other hand, becomes a completely self-contained heating system that can be used at all times in any part of the country by taking heat from the earth instead of the air. No supplemental heat source is needed to see you through the cold months.

To get the ground's heat into your house, the GSHP system uses a closed loop of indestructible piping buried in your backyard. The loop is filled with a mixture of water and antifreeze that is kept circulating by a pump. So freezing isn't a problem.

The ground also cools off far more slowly than the air. "In fact," says Jeffrey C. Anderson, secretary/treasurer of the Northland Heat Pump Association and director of marketing for a Minnesota power cooperative, "when you're talking about underground loops, you're talking about the effects of a seasonal temperature variation that's two months

Today's

electric heat

pumps are

more efficient

than ever.

From air-

source to

ground-

source, heat

pumps can

save energy—

and that's

good for the

environment.



behind what's happening above ground. This means that for your heat pump system doesn't get to be January below ground until it's March above ground. And when March finally rolls around on the calendar, the heating season is almost over."

## Just like your refrigerator

Simply explained, a GSHP works like this: The water circulating through the closed loop is colder than the surrounding earth, so the earth, following the laws of physics, transfers its heat to the water. When the water in the loop reaches the compressor, it transfers the heat it gained from the ground to a refrigerant and a refrigeration cycle begins. It's the same principle that makes your kitchen refrigerator work. In fact, refrigerators are air-source rather than ground source, heat pumps. This isn't as confusing as it sounds. Stand near your refrigerator when its compressor is running and you will feel warm air blowing out from the grill near the floor. The GSHP creates the same warm air, and this is what heats your house.

Warm air from the heat pump is usually circulated around the house through ductwork by means of a blower. However, it is also possible to transfer the heat from the refrigeration cycle to water that feeds modern, baseboard hot water radiator units. Use this heat to run a hot water boiler system that feeds modern, baseboard radiator units.

## Heat pumps are cool too

In the summer, you can reverse the way your heat pump operates and use it for cooling. When you do this, the inside of your house becomes like the food inside your refrigerator. It cools off. The heat pump draws the heat out of the rooms—leaving them cool—and the warm air this generates (the same as the warm air you feel blowing out from your refrigerator) is transferred back through the refrigeration cycle to the water in the closed loop. Because the outgoing water in the loop is now warmer than the earth around it, the heat transfer also works in reverse: The earth absorbs the heat



# pumps

## in your backyard

From the water and becomes a heat sink, disposing of the heat from your house. You can also divert some of this heat to supply most of your domestic hot water during the summer. It's a completely free byproduct of the system during the cooling operation.

### Better efficiency means savings

So much for the mechanics of GSHPs. What do they mean for your heating budgets? All heating systems have an efficiency rating—a gauge that tells you how much heat comes out for a given amount of fuel that goes in. For example, an average fossil-fuel-burning furnace has an efficiency rating around 65%. That means 65% of the fuel turns into heat, while 35% goes up the chimney and is wasted. So-called high-efficiency fossil-fuel furnaces have efficiency ratings as high as 96%. By comparison, a GSHP can have an efficiency rating of between 300% and 500%. And according to Anderson, right around the corner are units with efficiency ratings of 500% or better. Depending on local electric rates and fuel prices, these high-efficiency ratings mean that the annual operating costs in some installations could be one-half of what they would be if a fossil-fuel furnace and a standard air conditioner were used.

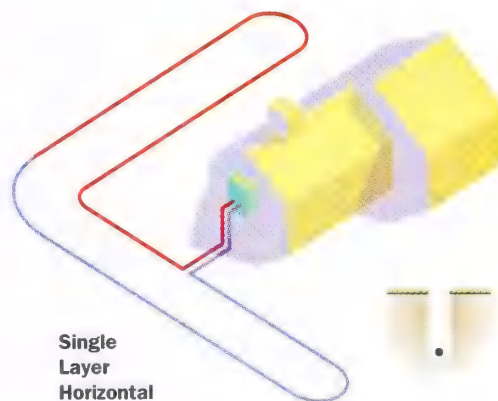
These savings make the installation of a GSHP system an attractive option for those people who want to upgrade their heating systems and particularly for those who want systems with hedges against any future energy crisis. The installation cost for a GSHP runs between \$5,500 and \$8,500—depending on size. Air-source units cost about half that. The difference is the cost of excavating and burying the closed loop.

While this is initially more than you would pay for a fossil-fuel system and an air conditioner, the longer view of the purchase shows substantial down-the-road savings. For example, let's say a GSHP costs \$2,400 more than a fossil-fuel furnace/air conditioner to install but saves \$400 per year in energy costs. The payback of the purchase and installation cost would occur in six years. From that point on, the yearly savings in energy costs would have a

Ground Source Heat Pumps

very positive impact on your household budget. For new home builders, the additional monthly payment on the mortgage can be more than offset by the monthly reduction in energy costs.

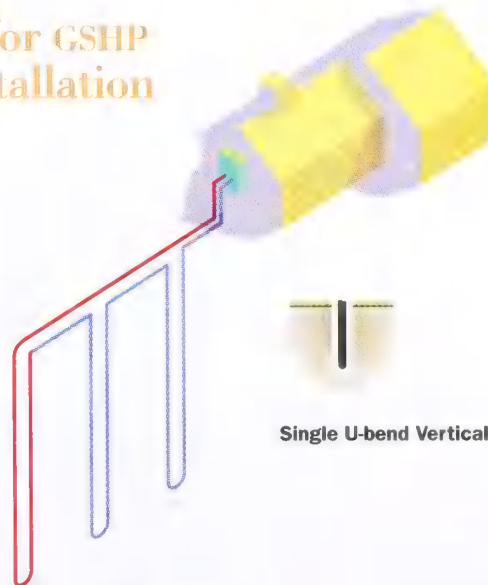
Heat-pump buyers may also qualify for installation incentives offered by their local utility. Additionally, and now speaking as director of marketing for a local power company, Anderson notes that many utility companies offer customers off-peak power-management programs that can cut the price per kilowatt of electric power by half or more. As to the cost of installation, says Anderson, "I like to say that the loop in your backyard is not a cost but an investment in your own oil well." That's something to think about....



Single Layer Horizontal

## Two options for GSHP backyard installation

Where you live will determine how deep you have to bury your ground loop, and the size of your lot affects what type of loop system you should choose. If you have a large backyard, you can run the loop horizontally around your house. But for smaller yards, you can dig deeper and run a vertical loop system. Your local utility company can tell you the exact size of the loop you need.



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# The can-do electric kitchen

A world-class chef predicts trends for the

No room has changed more over the last quarter century than the kitchen. In the middle 1960s, it was a room barely adequate for food preparation. Only the most modern kitchens had dishwashers, trash compactors hadn't been invented, and many of the small convenience appliances we now take for granted were still on the drawing board. It's all different today. And electricity is what has powered the kitchen to its position of prominence and turned it into the most important room in the house.

Nobody doubts that toasters, coffee makers, mixers, microwaves, blenders, food processors and the like could run on anything but electricity. The notion that it makes the best heat source for cooking and baking is something that's hotly debated by many chefs. So it may come as a surprise to weekend cooks and professional chefs alike that the 1992 Culinary Team USA plays all of its events on the burner elements of electric ranges.

With 20 years of food service experience at Disney World, in Orlando, Florida, Chef Keith Keough is the manager of Team USA. He also has some pretty good ideas of what's ahead for the American kitchen of the 1990s. The biggest advance, he says, is in halogen and infrared elements, which give electric ranges and cooktops the capability of instant heat. "And with these elements you also have the ability to make small, important adjustments to the heat—vital when preparing certain sauces. The days of being able to punch only No.2 or No.3 on your coil burner, with no heat setting in between, are gone," he adds.

Keough also expects to see more convection ovens in the kitchens of the 1990s. As countertop appliances, these ovens have enjoyed only limited popularity, but the new generation of convection ovens will probably

90s

Quick

and easy.

That's what

your next

kitchen will be

as electricity

puts back

the joy of

cooking.

be built-ins and have some important new features, such as also functioning as steamers. In addition to the fact that steaming is one of the healthiest ways to prepare food, Keough points out that the ability of these new convection ovens to inject water into the cooking process will mean less shrinkage when the oven is used for something as conventional as a Christmas roast.



1990s cooktops feature controllable halogen elements

Microwaves will continue to be the centerpiece in most kitchens—a fact that should surprise no one. But there is a surprise when it comes to what we are going to be putting into them. Until now, and in spite of all those microwave cookbooks you can buy, most of us use them primarily for heating up already cooked meals. This is about to change. A new European technology, called by its French name *Sous-Vide* (literally, under vacuum), offers nonfrozen, raw vacuum-packed meals that are designed to be cooked from scratch in the microwave. Keough reports that *Sous-Vide* packaged meals are big in Europe, and he expects them to be popular here too. "With the

*Sous-Vide* meals, the microwave is going to play a bigger role in day-to-day cooking activities," Keough says. "Though many people still want family-type cooked meals on weekends and hobby-cooking continues to flourish, convenience is going to be the most important factor in preparing weekday meals."

Ready to take a fourth straight gold medal in the Culinary Competitions, Team USA looks forward to two more years of grilling practice before the final competition in 1992.





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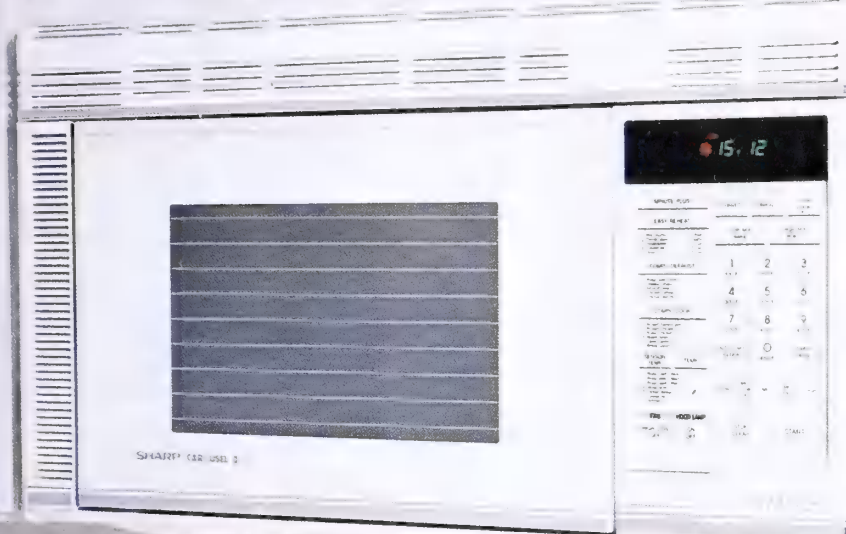
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K61



# Keep Things Safe

While we may take the convenience of modern electric appliances for granted, using them safely is something we should always be thinking about. If you follow a few basic rules—common sense really—you'll always be sure to get the maximum benefit from appliances that save our time and make life more enjoyable.

Electricity and water don't mix. The professionals who write the National Electric Code know this, so there are special safety requirements for outlets located near a source of water—such as a sink—or for outlets installed outside the house. In these situations you must install what's called a Ground Fault Circuit Interrupter (GFCI), which is nothing more than an outlet with a built-in circuit breaker that is very sensitive to changes in the flow of electrical current. The purpose of the GFCI is to prevent dangerous shocks, something that can readily happen when a person who is wet comes in contact with an electrical source. The GFCI senses the start of a shock and trips off its internal breaker, shutting off the current, before the shock becomes harmful.

GFCIs have been required in bathrooms for many years: The outlet used for the hairdryer and the electric shaver is a GFCI. But they have only recently been required near kitchen sinks. So the likelihood is that, unless you have recently remodeled your kitchen or bought a brand new house, you don't have a GFCI there. Installing one is a good idea. GFCI outlets cost about \$25, and if you've worked with electricity before, you can install it yourself. Otherwise, have an electrician do it for you. It's money well spent.

Here

is a common-

sense check-

list for using

your electrical

appliances

safely and

efficiently.

Here are some other common-sense safety tips to keep in mind:

- ☐ Read the directions before using any electrical appliance or power tool; then follow them.
- ☐ Never use any electrical device outdoors when it's raining.
- ☐ If an appliance or a lamp doesn't work, unplug it before you look for the trouble.
- ☐ If a switch doesn't work, or there's no power coming from an outlet, throw the appropriate circuit breaker to the off position before you remove the cover plate to investigate.
- ☐ Make sure every circuit breaker (or fuse) is properly identified. And never replace a blown fuse with one rated for a higher amp output.
- ☐ Standard electrical outlets are designed for either two or four plugs. Don't add octopus adapters to accommodate more.
- ☐ If you must use an extension cord, choose one long enough for the job. Don't plug one extension cord into another to make the reach. Always never run an extension cord under a rug.
- ☐ Never exceed the recommended maximum bulb wattage in any light fixture or lamp.
- ☐ When using an extension ladder outdoors, always on the lookout for overhead electrical wires.
- ☐ European-style, cast-iron, disk-type cooktop elements may take longer to cool down than coil-type elements, so they can cause a burn after you have finished cooking.
- ☐ When unplugging an appliance, always pull from the plug and not from the cord. Constant tugging on the cord can cause it to pull away from the plug, possibly exposing a live wire.

## For more information

Your electric utility can provide you with information that can be useful if you are planning to up-grade your heating and cooling system, remodel your kitchen or make any home improvement that involves adding either electricity or electrical appliances. Or contact these associations:

The International Ground Source Heat Pump Association, 101 Industrial Building, Oklahoma State University, Stillwater, OK 74078.

The National Kitchen & Bath Association, 124 Main Street, Hackettstown, NJ 07840. Ask for their pamphlet *You and Your Kitchen*. The cost is \$3.

The American Lighting Association, Department H, 435 N. Michigan Avenue, Chicago, IL 60611. Ask for their pamphlets, *Lighting Your Life* and *Lighting Up Your Landscape*, \$2 each.

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WRITTEN BY: JOHN DRIEMEN  
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# PUT LESS ENERGY INTO KEEPING YOUR FAMILY COMFORTABLE.

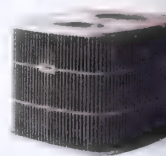



**W**hen it comes to keeping your home a comfortable temperature, an electric heat pump is a more efficient way to get the job done.

For starters, you get year-round comfort from a single piece of equipment – one that is 3 to 4 times more efficient than a gas unit. The newest high-efficiency electric heat pumps can even help cut hot water costs because they heat water as well as the house. And because a heat pump uses less energy, it's the right choice for a cleaner environment.

A high-efficiency heat pump can also cut building costs because there's no need for extra piping for gas or oil. And no need for a chimney or vent. So you can build a tighter, better insulated house. Which means less energy loss and a more consistent temperature overall.

To find out more about energy-efficient heat pumps, call your electric utility. We've got news that'll make your family feel warm all over.



Electricity.  A better world is in your power.



# Katie's Bedtime Story

by Brigitte Deval

## "Once Upon A Time..."

She's so grown up. And such a perfect mommy. Every night she reads a story to her little dolly. She cuddles her close - acting out each sentence with just the right expression.

You can tell she's quite intent on pleasing her audience. Just look at her big blue eyes and those pink pursed lips. (And if those flannel jammies with their little feet make you want to smile, go ahead!)

Katie's a wonderful little girl. She's also a true original - the creation of Brigitte Deval, one of the world's most eminent doll artists, whose works have been displayed in museums and in the windows of Tiffany's.

And she's everything you could wish for in a collector doll. Fine bisque porcelain, lovingly hand-painted. Issued in an edition limited to 100 firing days. Cuddly flannel, carefully embroidered and hand-tailored. Complete with her own storybook and little rag doll friend. Only from the Georgetown Collection.

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Shown smaller than actual size of 18" (standing).

© 1990 Georgetown Collection





## EYES ON THE FLOOR

*Continued from page 63*

biand background. This practice is also a strong trend, according to John Stern of Kentucky Wood Floors. "The approach can be enriched," he says, "by laying in strips of metal, such as brass or aluminum, between floor boards."

Designers are also using strips of contrasting woods to delineate space—to outline a dining area with a pattern repeat, for example, or to set apart a family-room corner for children's games in a lighter or darker shade of wood. A spokesperson for Bruce Hardwood Floors notes that because many of the patterns produced with different shades of wood are available in prefinished, prepackaged units, remodelers can achieve their own special effects without spending more than the cost of a plain oak floor.

### More Than Ceramics

"I just finished designing a remodeled bath in Malibu where I used green slate on the floor with little dashes of inlaid, polished green granite," says Nick Berman. "Then we did a slate wainscot, a chair rail of polished granite and a granite backsplash for the vanity. It all looks very cool and very natural." It can also be viewed as a showcase of the use of innovative materials.

"In the Southwest, the creative person's answer to tile is concrete," says Robby Reid. "Polished concrete is seen most often, but some owners want a power-buffer pattern embedded in the surface, or they specify a design produced with scored lines. Brass and copper inlays are popular, just as they are with wood floors. Color is added in the wet mix. Concrete on the floor of any room addition facing away from the north also acts as a passive solar collector during midwinter cold spells."

Unpolished limestone tiles, a step up from concrete, are the rage in California entryways, according to Santa Ana designer Carole Eichen. "We favor limestone tiles in earth tones," she says.

Brick floors are showing up frequently in remodeling plans, most often in sun rooms, family rooms, kitchens and entries. Available in a wide range of earth colors, brick pavers can be laid with or without grout and are easily sealed against moisture, according to the Brick Institute of America.

From all corners of the nation there is evidence of a growing demand for marble and granite on entryway and bathroom floors. "What may be growing in popularity at a faster pace are the new faux marbles, granites and slates," observes architect Meade. Typical is the 50-50 division between a granite lookalike and carpeting on the floors of an apartment overlooking Lake Michigan. Chicago decorator Kate Joneson

chose a material called Granitech after learning the results of a series of spotting tests that were made on it and on real granite. The Granitech incorporates granite particles in a resin matrix. "We spread samples of cooking oils, cake coloring and the like over both surfaces," Joneson reports. "The liquids stained the granite but wiped off the look-alike without a trace."

Because the apartment is diminutive, Joneson selected gray Granitech with carpeting to match—even to the small black specks in the gray fibers. This combination produces a space-stretching background for splashes of color: fresh flowers that the owner loves to display year-round. The 12-by-12-inch Granitech tiles are raised to the height of the

carpet pile, and slabs of Granitech material also cover two columns.

The spectrum of traditional ceramic floor tiles has broadened dramatically in recent years, offering many more colors, styles, shapes and sizes. Contemporary designs are becoming popular for baths, as are choices of larger ceramic tiles—often 12-by-12-inch sizes. Carole Eichen reports using 16-by-16-inch tiles wherever a large space warrants it on sun-room and family-room floors. Architect Reid says a number of Southwest homeowners are using ceramic tile floors for every room in the house.

### Radical Rugs

"Can you imagine a sisal rug painted to

# Perfect.



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resemble an Aubusson?" asks Mimi Kemble McMakin. "One of my clients is actually having that done. Painted sisal is fashionable here in Palm Beach, although the decoration is usually simple. We're also seeing more canvas floorcloths, stretched and painted—not dreary like the old oilcloth rugs but generally inexpensive."

"A lot of rug manufacturers are introducing sisals in colored stripes and patterns," adds Sam Blount, a partner in the New York City decorating firm Irvine & Fleming. "We also note more thick accent rugs laid over tightly woven carpeting."

"I see a trend developing for cut and resewn carpet," says Duo Dickinson. "What the client gets is something with a pattern

resembling tiles. And it's not expensive." Eichen and Mead both observe the frequent use of monotone carpeting cut to receive a sewn-on, patterned carpet border.

Nick Berman says, "People in California are getting away from sisal because they feel it is too rough underfoot, especially in bedrooms. We're using wool twills and basketweaves that present the look of sisal but are warmer and gentler for bare feet."

#### Vinyl Variations

The popularity of vinyl floors that resemble brick, tile, wood or stone is flickering, if not fading. In their place are vinyl floors with distinctive contemporary and geometric patterns. There is even a movement under way

to revive some of the linoleum styles popular in the 1940s, says a spokesperson for Armstrong World Industries.

Also noteworthy are flooring combinations: a kitchen finished with oak plank around the border and a lively vinyl pattern for the center of the room; a dining-room border of white vinyl surrounding an island of plush carpet under the table and chairs (carpet and vinyl are laid at the same level). Nor is it unusual to see a summer house with floors throughout finished in low-maintenance vinyls. Cool underfoot, vinyl is not icy-cold in a chilly spell. In winter these floors are warmed with area rugs.

It is clear that the current trends in floors for remodeled rooms or all-new spaces present an opportunity. You can exercise your own creativity virtually with abandon. ■

*John H. Ingersoll, a former senior editor of House Beautiful magazine, is a freelance writer specializing in housing.*

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Years ago, adhesive-backed vinyl tiles opened the door for not-so-handy homeowners who wanted to save money by installing their own floors. In the 1980s, manufacturers expanded the do-it-yourself potential to include sheet vinyl flooring, parquet wood flooring and both strip and plank wood floors. Year by year, each of the materials has been redesigned, and manufacturers have searched out ever-easier installation methods.

No system is foolproof, however. Your best advice is to study every word of the instructions in advance and refer to them at each step of the installation. If you have questions, do not hesitate to call the retailer. If that source fails you, call the manufacturer (some offer aid through a toll-free 800 number).

Decorator Mimi Kemble McMakin says that many Floridians are painting sisal rugs themselves with great success. From other areas come reports of owner-stenciled wood floors, as well as news that a few intrepid souls are installing their own marble, slate and ceramic tile floors. Let it be said, however, that dealing with masonry should be reserved for the skilled and knowledgeable few.

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*To all a good night.*



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# HOUSE BEAUTIFUL

NOVEMBER 1990

**F**rom afar it resembles a traditional farmhouse. Up close it is unmistakably contemporary. It is "Best Small House 1990," sponsored by House Beautiful and the American Wood Council, and built in the Troutbeck development, Amenia, N.Y., by Leedsville Realty & Construction.

The genesis was an invitation to design a three-bedroom house of no more than 1,800 square feet that would be comfortable, even luxurious, rather than stripped-down. Winners Jonathan Lanman and Debra Wassman of Trumbull Architects, New York City, used large windows, generous porches and soaring spaces to make the most of modest dimensions.

In the living room (right) designer Paul Leonard softened the look of the new brick chimney with a white latex and water mixture. To enhance the two-story window, he made a stripe with two fabrics, creating a single swag swept to one side. End table, rattan chair, Hickory Chair. Basket, Gordon Foster. Andirons, Kelter-Malcé. On mantel: Sculpture, Robert Homma William Lipton. Stone cannon balls, Sergeant Antiques. Weathervane, The R. Cogswell Collection, Ltd. ▶

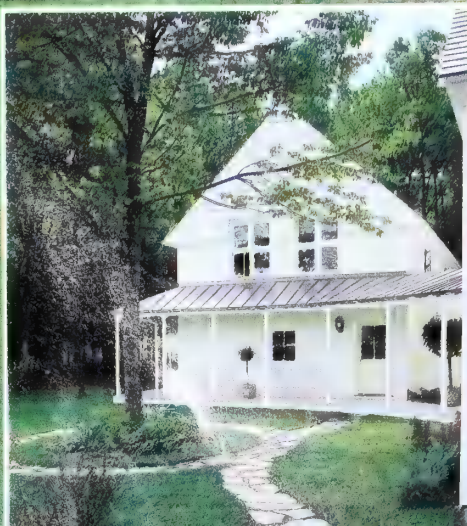


Open space overlooking the living room is designed as a hideaway for reading or listening to music.

## BEST SMALL HOUSE 1990

The winner in this year's architecture competition spreads its wings and soars upward—all in 1,800 square feet







The house looks warm and familiar at first glance because the inspiration was a cluster of old farm buildings



**T**rumbull Architects conceived "Best Small House 1990" as three structures arranged on an arc defined by a sweeping porch (shown here and on plan). The porch is one bonus space; another is the courtyard off the master suite (near left). "We knew we wanted a porch in a lyrical shape," says architect Debra Wassman, "just as we knew we wanted a cluster of buildings." This cluster makes the house appear to have evolved over time, like the farmhouses that inspired it. Future expansion is provided for in the vaulted upstairs garage space, which can become a bedroom and bath.

The house was sited behind a tall ash tree at the edge of a beautiful wood. To enrich the views and smooth the indoor-outdoor transition, L'Estate landscapers married the cultivated landscape with the wilderness. They brought wild ferns into the garden and planted flowering shrubs deep in the trees. Siding, Louisiana Pacific. Doors, Morgan. Windows, Marvin Windows. Paint, Pratt & Lambert. Outdoor furniture, Cadwell Division of Habersham Plantation. ►

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A two-story  
window lights  
a vaulted  
living room  
that feels  
expansive  
yet comfortably  
cozy





## PRICES & SOURCES

Sofa, \$4,679; love seat, \$1,823; cocktail table, \$767; armchair, \$940; wing chair, \$1,309; library table, \$1,607; Hickory Chair. Striped pillow fabric, \$22 per yard; two window fabrics, \$22 per yard each, Covington. Rug, \$1,920, Thos. K. Woodard. Shutters, \$2,800, Kelter-Malce. Table lamp, \$1,100 per pair, Portmerion. Blue bowl, \$11,000 per pair, Paul Briger. Braided balls, \$25; gold boxes, \$125 to \$175; leather box, \$100; Robert Homma William Lipton. Green stool, \$175, Gordon Foster. (Shell box, urns, vase, finial, Niall Smith.) ▶



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**A**lthough linked to the kitchen by pass-throughs, the dining room is entirely separate—a luxury in a house of this size. And the designer has emphasized comfort: upholstered armchairs plus a love seat. Paul Leonard glaze-painted the door-sized shutters for character, first priming them in semi-gloss white. Then he mixed green, blue and umber tints into McCloskey's Glaze Coat, brushing on one coat for an antique look. ▶

## PRICES & SOURCES

Hutch, \$2,279; sideboard, \$1,439; Hickory Chair. Love seat, \$2,208; chairs, \$744 each, Pearson. Love seat/chair fabrics, \$22 per yard each, Covington. Dining table, \$1,055, Lane. Lantern, \$4,500, Briger/Scofield. Framed tulip prints, \$750 per pair, Godfrey Simpson. Hall prints, \$350 each, Portmerion. In hutch, top shelf: Faience plates, \$65 each; pitcher, \$76, Indian Hill. Second shelf: Pewter pitcher, \$45; faience tray, \$65; plate, \$50, Indian Hill. Candlesticks, \$125 per pair, Gordon Foster. Third shelf: Juice cups, \$34 for four, Indian Hill. Sceaux botanical plates (also on table), \$325 each, Pierre Deux. Bottom shelf: Pink plates, \$42 each; pitcher with flowers, \$12; silver candlesticks, \$600 per pair, Indian Hill. Lacy-edge charger, \$180, Pierre Deux. On table: Jardiniere, \$2,500, Paul Briger. Pewter place setting, \$290; pink-edged chargers, \$237 each; glasses, \$52 each (large); \$46 (small), Pierre Deux.

The dining room seems bigger with paired shutters that open the room on two sides





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## Scandinavian-style bedrooms are spare with white-washed and natural woods

All the views in this house are based on *not* looking at neighbors," says architect Jonathan Lanman. The two upstairs bedrooms in the main structure of "Best Small House 1990" have windows in front, facing a broad green field; the master bedroom, downstairs in its own wing, looks into a lush flower garden and beyond it the woods. A wedge-shaped paved courtyard separates master suite and living room.

"Even within the constraints of a house of only 1,800 square feet, we wanted to create spaces that are private," says Lanman. The two upstairs bedrooms are set back from the living room, away from noise (one of these rooms is shown above). Though small, its shape and scale give it charm. Designer Paul Leonard succeeded in making the most of available sunlight with a simple, spare window treatment reinforced by pale furniture and fabrics.

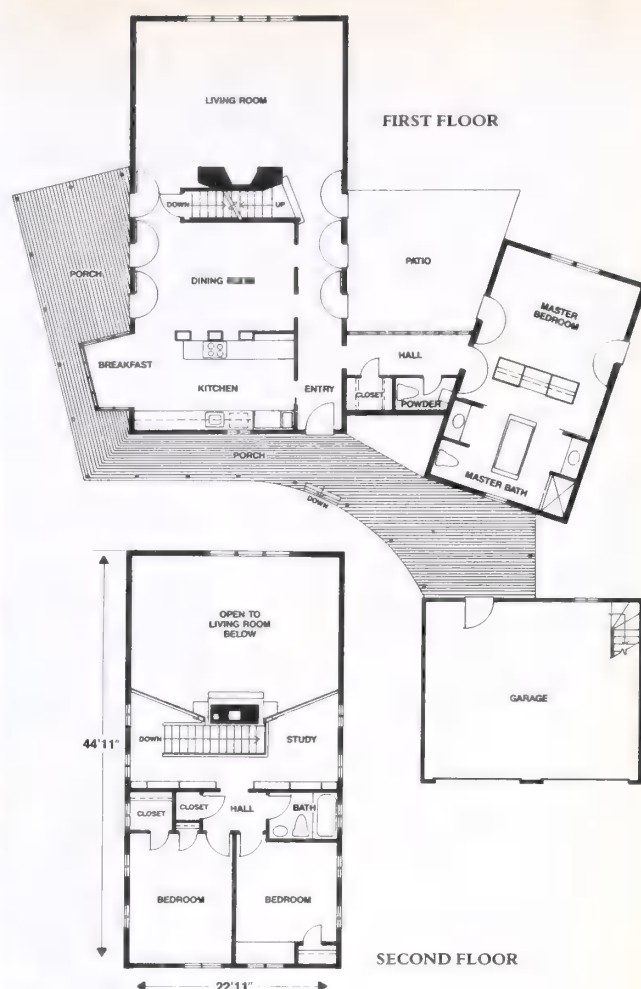
In the master bedroom (opposite), he set a queen-size bed in a pencil-post frame that draws the eye upward to the painted ceiling. March Seven Designs stenciled a trail of vines that border the ceiling and, in the designer's words, "appear to raise the roof." ►

### PRICES & SOURCES

Above: Daybed, \$2,350; chest, \$1,847; chair, \$820, Hickory Chair. Chair/bed/shade fabric, \$18 per yard, Covington. Wallcovering, \$15 per roll, Sun-Tex. Sheet, \$64; sham, \$80; boudoir sham, \$60, Palais Royal. Alpaca throw, \$350; blue throw, \$525, Treadles N.Y. Quilt, \$4,500; rug, \$12 per square foot, Thos. K. Woodard. Mirror frame, \$2,250, Hamilton-Hyre. Basket, \$650, Kelter-Malcé. Blue vase, \$180, Veen & Pol. Hand mirror, \$175, Evergreen. Painting, \$1,400, Mackenzie Stillwaggon. Opposite: Bed, \$1,430; secretary top, \$1,040; base, \$1,638, Lane. Table, \$731, Hickory Chair. Fan, \$140, Hunter Fan. Runner, \$12 per square foot; quilt, \$1,500, Thos. K. Woodard. Chair, \$713, Pearson. Hat box, \$375, Kelter-Malcé. Vase, \$225, Veen & Pol. Iron chair, \$1,200 per pair, Portmerion. Blue lamp, \$2,250 per pair, Pierre Deux. Bench, \$1,050, Indian Hill. Throw, \$525, Treadles N.Y. Cameo sheets, pillowcases, skirt, \$43 to \$90, ABC Carpet & Home.



A space-expanding breakfast area brightens the galley kitchen



What would otherwise be a standard galley kitchen becomes a grander space by flowing into a cheery breakfast area that swells outward, pulling in sunlight through a three-sided window (opposite and plan, above). Rutt cabinets are finished in crisp white under Nevamar countertops. Italian ceramic tile frames the cooktop and two shuttered pass-throughs that expand access to the dining room and give the kitchen an even greater sense of openness. Sink and faucet by Kohler, appliances by KitchenAid.

The master bath (this page) has two separate Rutt vanities with Kohler lavatories set into Nevamar counter surfaces. Designer Paul Leonard used Italian ceramic tile in a three-color linear pattern to create a functional, inviting space. ■

Editors SUSAN ZEVEON and KATIE RIDDER  
Photographer KARI HAAVISTO



**Opposite:** Table, \$1,439; chairs, \$599 each, Hickory Chair. Tablecloth and eight napkins, \$470, Pierre Deux. Table cover, \$450, Treadles N.Y. Pewter tea set, \$80; pewter pitcher, \$45; silver tray, \$250; blue and white jar, \$85, Indian Hill. Mosaic vase, \$1,200, Paul Briger. On counter: checkered vase, \$2,500, Paul Briger. Green glass jars, \$50 each, Pierre Deux. Above and left: Shade fabric, \$22 per yard, Covington. Jardinieres, \$2,200 per pair, Paul Briger. Metal chair, \$1,200 per pair, Portmerion. Glass vase, \$50, Robert Homma William Lipton. Terry towels, \$15 to \$40; guest towel, \$67; soap dish, \$14; Crabtree & Evelyn soap, \$10, ABC Carpet & Home.

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New furniture to help you curl up with a good book

Smooth a shawl over its  
burnished wood and  
the library table serves up  
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Regency table, \$2,519,  
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Wallcovering, J. Josephson.

Borders and columns,  
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Schumacher. Faux niche,  
\$913, Chelsea House.  
White bookcases, \$1,110,  
Ballard Designs.  
Round bookcase, \$2,500,  
John Widdicomb.

Square bookcase, \$525;  
ABC Carpet & Home. Sea-  
grass rug, Stark Carpet.  
Leatherbound books, \$75  
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Editions. Urn, \$2,250,  
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one, with classical  
study in a grand style  
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...y people as well

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\$13,200, at Lulu's Clare  
Shen. Maroon Jute, \$180  
per panel, Zulu's Jute  
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look coffee table, \$775,  
Surrell. Small look table,  
\$1,379, Breda Heritage.  
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\$2,000, John Wilderbrook.

Wicker chair, \$2,125,  
Charlotte West. Library  
slaps, \$305, Eximius.  
Floor, Bruce Hardwood  
Floors. Colorful book-  
trained wallpaper by  
Brunschwig & Fils,  
\$120 per roll, at  
Wallpapers East. ■

Editors  
KATHLEEN MAHONEY  
and LARA CAPONICIO  
Writer DYLAN LANDIS  
Photographer  
JEFF McNAMARA

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# DESIGN FOCUS

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From ancient Egypt to  
French Empire to bright  
young designs today,  
the star motif shines



7

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# SEEING STARS



10



9

Everywhere you look these days, you see stars. These age-old symbols of the heavens, which have appealed to millennia of historical figures including pharaohs and emperors, are being spotted on plates, lampshades, flatware, curtain tie-backs and andirons. (And for those who want to sit back and literally wish upon a star, even chairs are being sprinkled with them.)

Here is a mini-galaxy of our own to help you with your star search: (1) Custom-designed hand-painted paper lampshades, Lee N. Garvey, \$70 each; Keesal & Mathews. (2) Copper star hook, \$12; Jean Woodman Designs. (3) Venetian plates, \$80; Henri Bendel. Orbit flatware, Sasaki, \$76 per 5-piece place setting; D.F. Sanders. Star medallion napkin, \$28; Bergdorf Goodman. (4) Polished bronze andirons, Lyle & Umbach, \$3,075; LCS. (5) Metallic-glazed plate, \$75; Bergdorf Goodman. (6) Buffet plate, \$48; Bergdorf Goodman. (7) Framed mirror, \$1,800; Lexington Gardens. (8) Custom-designed curtain tie-back, \$300 per pr.; Katie Ridder Home Furnishings. (9) Footed bowl, \$2,000; Saint-Louis, Cristal de France. (10) Hand-painted wood mirror (left foreground), \$340; Adrien Linford. (11) Chair slipcover fabric, \$87 per yd.; F. Schumacher & Co. ■

Editor  
DANIELLE BARONI  
Writer LYNN MATTHEWS DOUGLASS  
Photographer  
JEFF McNAMARA



11





# AN URBAN HOMESTEAD

Folk art and country furniture make Mary Emmerling's city apartment a cozy retreat

**A**merican Country will never die" proclaims one of its pioneers, Mary Ellisor Emmerling, whose most recent book on the subject, *American Country Classics*, has just been published. "That doesn't mean it hasn't changed. The style is less cluttered and more eclectic than it was ten years ago." Indeed, unexpected juxtapositions and a certain restraint mark the interior of the large, old-fashioned New York City apartment Emmerling shares with her two children and British photographer Chris Mead. Eclecticism comes naturally here with contributions from Mead, who owns English Country Antiques in Bridgehampton, N.Y. Says Emmerling: "I mix his English pieces with things from the West, New England and the South—I think they make the American ones look prettier." ►

**A favorite pastime for Mary Emmerling (above) is drying and arranging flowers. The pine table and cupboard bring warmth to the kitchen. Left: This English gilded sconce is often aglow. "I think candles make a house feel very loved and livable." Opposite: An Early American peg rack functions as a catch-all in a corridor.**



ALL PHOTOS, EXCEPT OPPOSITE KARI HAAVISTO







In the apartment's main living area, Emmerling's summer slipcovers also make the wool-upholstered sofas more comfortable. "I never thought they would be so itchy to sit on in shorts," she says. The cotton checks on ottoman and at windows and the floral linen on bench pillows are from Waverly. ►

"Slipcovers are a terrific way to change your look. My summer chintz covers winter tapestry"









"I love to entertain.  
Brimming platters  
and flickering  
candles make every  
gathering country-  
comfortable"







**In the foyer (above), an oversize English pine cupboard displays Spode, spongeware and Chinese export ceramics. The rug is Bessarabian.**

**Left: Emmerling found the fruit-and-flower china in Portland, Ore.**

**"My clients really benefit from my nonstop travels across the country," she says. Pillows relax the severe lines of an early 19th-century deacon's bench.**

**Pine mirror, oak table, side chairs; English Country Antiques.**

**I**n contrast with the casual character of Mary Emmerling's summer home on Long Island (where she opened her American Country Store in East Hampton last Memorial Day) there is a refinement to the Manhattan apartment that suits its setting on the upper east side of town. "The kids really wanted the place to be formal," says Emmerling. In the main living area, plain painted walls, hardwood floors and sisal carpeting compose a simple background for such dignified pieces as the English oak bench and dining table. The palette is sober as well: Sofas wear muted floral slipcovers, the windows are hung with a classic dark-green check.

Emmerling is fond of what she calls the "layered look." She chose an English paisley (rather than a cowboy-style Beacon blanket, her choice for the country) to drape over a white cotton duck tableskirt. Wool and suede throws are always handy: "The shawls soften a sofa or chair." Creamware and blue-and-white ceramics acquired over the years are among the few graphic decorative elements in the apartment. "I never collect to make a statement," says Emmerling. "I only buy pieces I love." ■

Editor ALLISON PERCIVAL  
Writer GLENN HARRELL



# SANTA'S SPECIAL DELIVERIES

Savvy shoppers know that catalogs are the best way to beat the Christmas rush. They settle down with their favorites and order by phone. Here are our picks from the top mail-order companies

**9** Blue hand-painted checks look crisp and clean on Italian earthenware. Pitcher, \$32; cup and saucer, \$22. Rose & Gerard, 415-383-4050. ►



**1** A bowl this pretty and useful—think of it for berries, a small salad or potpourri—would please almost anyone on your list, \$12. Gardener's Eden, 415-421-4242. Pick some pear-shaped candles to light up a holiday table, \$29 for three. Rose & Gerard, 415-383-4050.



**2** To a gourmet whose taste runs to the exotic, give seeds for growing her own rare salad greens. Seeds come with potting soil and a flat to plant in, \$21.50. Gardener's Eden, 415-421-4242.



**3** An Anglophile keen on country-house decorating would love a pair of botanical prints, \$175 per pair. To order see coupon on page 114.

**4** For the nature lover on your list, choose a bird feeder modeled after a Victorian gazebo. This would also make a great tabletop accent to give an architecture buff—without the sunflower seed, of course, \$89. The Home Book, 800-354-5233. The basket is Scotch broom and willow, \$16. Crate & Barrel, 800-323-5461.

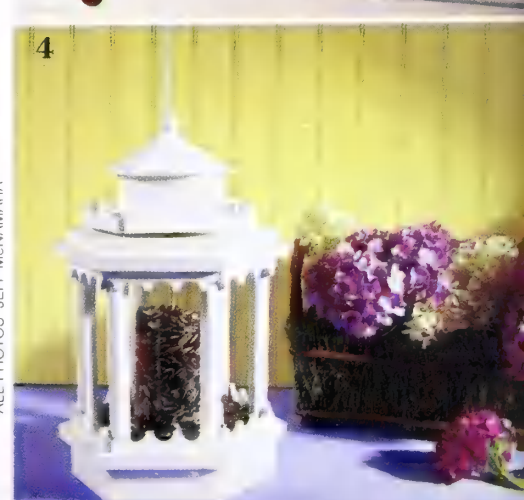


**5** When it comes to country chic, cows have taken the place of watermelon slices. Give these Holstein-patterned bowls to a trend-setting friend, \$26 for four, \$16 for four spoons. Ballard Designs, 404-351-5099.

**6** Thrill a child or a weekend artist with more colored pencils and sketching chalk than she ever dreamed of, \$160. The MoMA Design Store, 800-447-6662.

**7** These sunny plates, adapted from a 19th-century design, would brighten the shelves of a majolica lover, \$48 for four. Williams-Sonoma, 415-421-4242.

**8** For a student of the Colefax & Fowler school of bedroom decorating, choose a coverlet with a scalloped edge, \$110 for queen size. Victoria Morland, UK, 800-243-1822. Clock was reproduced from an 18th-century antique, \$70. Old Salem Bake Shop, 800-822-5151.



ALL PHOTOS JEFF McNAMARA

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**10** For a redware fancier, a re-production jar, \$78, has infinite possibilities—cookies, flowers, pasta. Colonial Williamsburg, 800-446-9240. The terra-cotta buffet plates, hand-made in Italy come in three vibrant colors each with a blue rim. \$16 each. Rose & Gerard, 415-383-4050.

**11** Canvas-bound and brass-cornered, albums covered in Florentine paper would gladden the heart of a family historian. As practical as they are handsome, the books come with acid-free pages to preserve photographs and precious family papers, \$29 each. Exposures, 800-222-4947.

**12** As beautifully colored and finely drawn as botanical prints, wild rose dessert plates are too pretty to languish in the china closet. Display them after your dinner party is over, \$100 for four. Tiffany & Co., 800-526-0649.

**13** Toys in the playroom, magazines in the bedroom kindling and newspapers by the fire—you name it. This hand-painted bamboo basket can hide it handsomely. \$56.50. Ballard Designs, 404-351-5099.



17



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**14** Give wire baskets to a friend whose heart is in the country no matter where she lives. Good for storing fruit, drying lettuce or—lined with moss—showing off plants, \$16 each. Gardener's Eden, 415-421-4242.

**15** Needleworkers will be thrilled at how quickly the luscious hues of cantaloupe and artichoke pillows come alive: The large gauge of the canvas is a joy to work on, \$84 each. Rose & Gerard, 415-383-4050.

**16** For someone who has remodeled a breakfast room or kitchen: vegetable prints reproduced from the catalog of a 19th-century nursery. \$14 per pair. Ballard Designs, 404-351-5099.

**17** For anyone who entertains often, give slipcovers for folding chairs. Chair, \$14.95; slipcover, \$60, Conran's Furniture Department, 212-371-2225. ■

Editor KATIE RIDDER  
Assistant Editor  
SARAH McPECK

PHOTO, BOTTOM LEFT TOM McWILLIAM, ALL OTHERS JEFF

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After poring over dozens of mail-order catalogs, our editors came up with presents almost too pretty to wrap. In their search they found something for every room in the house: vegetable posters for the kitchen, a painted basket for the bedroom and dessert plates to use or to hang on a dining-room wall





# COTTAGE INDUSTRY

In her Connecticut retreat, decorator Georgina Fairholme plies her craft with nimble fingers

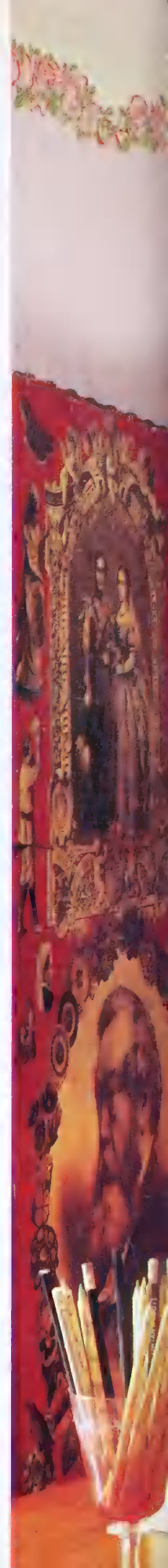
**G**eorgina Fairholme at work in her country cottage bears a strong resemblance to a Victorian lady, embellishing walls, furniture, frames and boxes with paint and decoupage. "I love to work with my hands," says the Scottish-born decorator, who does just that almost every weekend. Far from the cosmopolitan glamour of her New York office, the clapboard house in the quaint coastal town of Stonington, Conn., is comfortable and unpretentious, the epitome of true English style. "In a way, what I do here isn't very different from what I do for my clients," says Fairholme. "This is still my taste, only not as fancy. I just like to make everything myself out in the country."

Fairholme spent 17 years at Colefax & Fowler before opening her own office in Manhattan in 1978, and she obviously loves the clear, pretty colors and floral patterns that the London firm is known for. For the walls on the first floor of her cottage, she chose pink, tinted with just a touch of blue. "It's a wonderful color for all times of year," she says, "warm and cozy in winter, yet not too bright for summer." Crowning the walls are rose swags she snipped from a wallpaper border. Here as in other rooms, floral prints echo the neighborhood's rambling gardens. Even on Fairholme's diminutive terrace, luxuriant plantings thrive, providing her with inspiration throughout the year. "There's a flower motif to almost all of my designs," says the decorator. ►

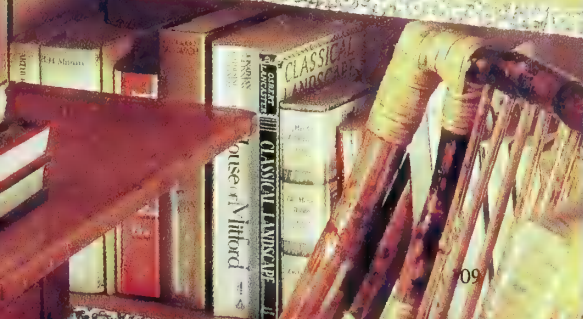
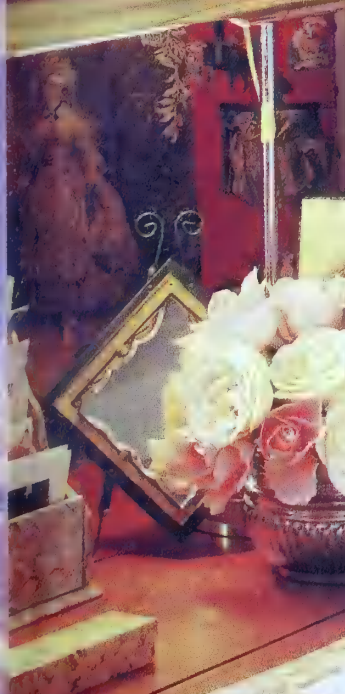


**Georgina Fairholme's oyster-gray cottage (above left). Above right:** Fairholme on her back terrace. **Left:** Painted-tulip silk pillows, fresh-cut roses and the kilim's floral medallions reveal her fondness for flowers. Simple slipcovers have an intentionally homemade look. **Right:** An 1840s English decoupage screen is "the type little boys and girls used to make in the nursery." Fairholme's purchase of a four-dollar majolica jug more than 15 years ago started her collection.

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Remedy for a small, dull room:  
vivid color, in an array of patterns

FOR MORE DETAILS, SEE PRODUCT INFORMATION





The upstairs landing functions as a small bedroom and hall. An 18th-century French screen conceals the stairway. Fairholme sewed the spool bed's coverlet from a Cowtan & Tout chintz. Wallpaper and border, Laura Ashley Home. ▶







Fairholme used an apple motif in the dining area (left) to convey a country spirit. A small canvas and hand-colored prints are displayed on the wall with English lustreware plates. An old table freshened with new paint is put into service as a sideboard. Nearby, American maple chairs from the 1840s are pulled to a plain round table from Conran's. Below: In the front bedroom, Fairholme covered the closet door panels to match the wall with Laura Ashley Home wallpaper. Cowtan & Tout swag border. Antique dhurri rug from Doris Leslie Blau. Opposite: A chest of drawers sponged a cheerful blue holds some of Fairholme's junk-shop finds. The 1749 engraving was a gift from her mentor, the legendary John Fowler.

## Fairholme's thrifty, do-it-yourself approach results in luscious details like painted picture frames and hand-snipped borders

**M**aking a little something out of nothing is a favorite pastime for Fairholme, whether the "nothing" is a broken-down table toted back from a local flea market or a tiny, boxlike room. Her inventive handiwork brings warmth and more than a hint of fantasy to the well-loved cottage.

Fairholme comes from a family of amateur artists, and she too loves to paint, both canvases and furniture. She worked wonders with her brush on the new fireplace, giving the wooden mantel an aged patina. On the facing around the opening is self-stick paper "from the five-and-dime." Fairholme intends to cover its checked pattern with trompe l'oeil tiles—a project for a rainy weekend. Other surfaces ripe for ornamentation are her bookcases. Fairholme glued Venetian paper to the shelf edges of one, and punched up the rear panel of another with bright pink paint.

"These are easy touches that bring a little detail and interest to ordinary furnishings," says Fairholme, who spiffed up the bedroom floors herself with a few coats of shiny green deck paint. "I never have a plan. I just do what comes to mind at the moment."

Fairholme is clearly mad about textiles. Her new line of fabrics and wallcoverings for Harrod's, which debuted at the London store in September, is named for Stonington and includes floral and trellis designs. "I hoard every scrap, every leftover bolt, because you never know when you'll want that one special pattern," she says. "Anybody who has any feeling for fabrics keeps them. Dressmakers do too." She has even stitched up pillows from the remnants of a turquoise dress, and tied a chair cushion with a discarded blouse, so it is not surprising that one of Fairholme's many works in progress is a patchwork quilt. ■

Editor ALLISON PERCIVAL

Writer GLENN HARRELL

Photographer LANGDON CLAY















# ENGLISH GARDEN FAVORITES

Stephanie Hoppen, world-renowned dealer in fine arts, joined forces with HOUSE BEAUTIFUL to produce these botanicals. We offer them exclusively to our readers—just in time for Christmas

In the past decade we have learned a great deal about English gardens and about the plants that bloom in them. One English favorite, the auricula, however, still seems as exotic to us as a tropical plant. And that is one reason Stephanie Hoppen chose to offer these auricula prints to House Beautiful readers. Hoppen asked Luca Palermo, a master of botanical illustration, to paint two auriculas using his special technique of tempera on vellum, then she had the paintings reproduced in exquisite color and detail. With handsome two-inch golden Florentine-style frames, the prints measure 23 by 17 inches and cost \$175 per pair. ■

HOUSE BEAUTIFUL, Dept. HFAP 110;  
P.O. Box 1117, Radio City Station; New York, NY 10101

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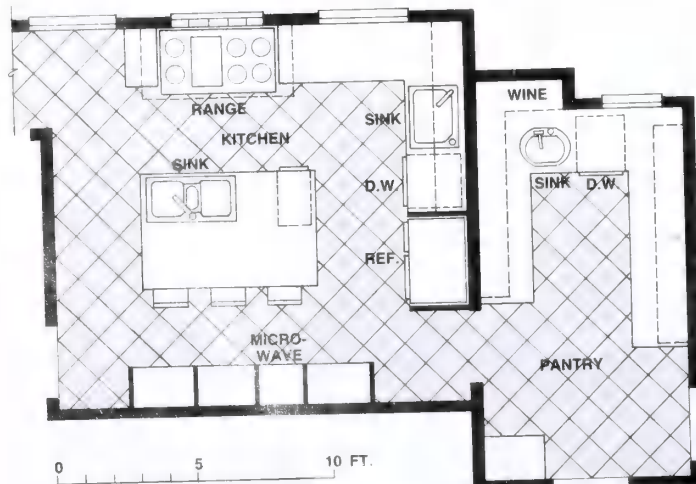
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# CLOUD-NINE KITCHEN

**M**y design grew out of the house's distinctly European flavor," Agnes Bourne says of the kitchen she created for the 1990 San Francisco Decorator Showcase. Her mission: to turn a dark, cramped room into a fresh, livable space for a family of six. "There was limited light and no view, so I had to make these pleasant things happen inside," Bourne says she drew inspiration from three European garden estates: Monet's Giverny, Shotover Park in England, and Berenson's I Tatti near Florence. ►





A San Francisco decorator fills a once gloomy space with light and air and a tranquil elegance



The kitchen's work area is arranged in an efficient L-plan around a multipurpose butcher-block island (both views). Stools designed by Bourne are pulled to the island's overhang for easygoing breakfasts. KitchenAid refrigerator, mixer; Viking range; Grohe faucets; pots, toaster, towels from Williams-Sonoma.



## Old-fashioned kitchen cabinets are back in style and we love their timeless look

Instead of standard wallpaper or flat color, Agnes Bourne chose a fanciful painted wall treatment intended "to really open up the room." Adds the designer, "The impressionistic, cloudlike surface makes you feel like you're out in the countryside." Bourne recast a window—sacrificing only a dreary view—as a glimmering focal point. "The glass brick panel fractures the sunlight, adding much more sparkle to the room than the original window did," she says. "I like the hint of fantasy it brings." Another luminous element is the mirrored backsplash.

Bourne wanted to avoid the monolithic look of a massive wall unit and still meet considerable storage requirements. "The visual impression is that there are no big solids," says Bourne, who broke them up with a combination of woods and finishes: bleached fiddleback-maple for the overhead cupboards, whitewashed hard-maple for the drawers and cabinets, natural maple for the crown molding.

Authentic European kitchen materials, such as the hefty marble countertop and sleekly styled German fittings, are in keeping with the continental mood of the house. A subtle French accent is the harlequin pattern of the limestone tiles on floor and wall. ■

Editor KIRSTEN HARWOOD  
Writer GLENN HARRELL  
Photographer JOHN VAUGHAN

**The ceiling, walls and range hood (above right) were handled as one surface to enhance the room's atmospheric effect. Decorative artist Shelley Masters used a combination of techniques including sponging, drybrushing and rubbing. Right: The cupboards were fitted with frosted glass for additional luster. The island's open shelves provide easy, out-of-the-way access to cookbooks. Opposite: Old cabinets in the traditional butler's pantry were painted to look aged and stonelike. A sink, dishwasher and plate warmer augment the kitchen's service capacity. KitchenAid dishwasher, trash compactor.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION











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¶ And even though it probably will come from a supermarket, the taste just might bring back memories of stores like the one above.





# ENTERTAINING PLUS

*A dash of spirits here, a drop of liqueur there add flavor and zip to holiday party fare*



**Iced vodka adds zip to gravlax (above) and shrimp (below); and cognac adds flavor to a tapenade dip for crudités (above left).**

**S**pirits give appetizers and desserts intriguing flavor dimensions for lively holiday entertaining. Try a splash of cool, smooth vodka to lend excitement to a platter of smoked salmon... a slosh of cognac to add pizzazz to a mélange of fruits... a dash of honey-eyed Drambuie to lend a smokey elegance to pâté... a tot of juniper-scented premium gin to enliven steak tartare.

**Shrimp in Vodka** In a large bowl whisk together ½ cup vodka, such as Tanqueray or Finlandia, ¼ cup light soy sauce, 3 tablespoons vegetable oil, 1 tablespoon grated ginger root, 1 clove garlic, pressed, and 3 tablespoons chopped fresh coriander. Add 24 shelled, cleaned and de-veined shrimp and toss to coat well. Cover and marinate in the refrigerator 3 hours. Drain shrimp and broil 2 minutes on each side, basting once or twice with the marinade. Arrange on a platter and serve with picks.

**Zesty Tapenade Dip** Into the container of a food processor or blender place 1 7-ounce can of Italian tuna, drained, 1 2-ounce can of anchovies, drained, 1 tablespoon capers, drained, ¼ pound pitted small black olives, ¼ cup olive oil and ¼ cup full-flavored cognac, such as Rémy Martin. Blend until pureed and smooth. Transfer to a dish. Surround with color-bright carrot curls, slim raw asparagus, broccoli florets and crisp radish roses.

**Scallops Marinade** Cut 1 pound of sea scallops into ¼-inch thick circles. In a



large bowl whisk together: 1 large, peeled shallot, finely minced, 3 tablespoons olive oil, the juice of 1 lemon and 1 lime, ½ cup light, white rum, such as Bacardi, and freshly ground black pepper to taste. Place scallops in the mixture and marinate two to three hours in the refrigerator. Drain scallops. Place them on broiler rack 3 inches from heating element and broil 1 minute on each side. Arrange scallops on individual plates lined with crisp radicchio leaves. Heat remain-

ing marinade and drizzle over scallops.

**Double-Swedish Gravlax** Arrange thinly sliced gravlax (or Nova Scotia salmon) on a chilled plate. Dust liberally with black pepper. Sprinkle an icy-cold Scandinavian vodka, such as Absolut or Finlandia, over the salmon and garnish with feathery snippets of fresh dill. Accompany with a bottle of vodka imbedded in a block of ice, or in crushed ice, if you prefer.

**Chicken Strips Elegante** In a large heavy saucepan, place 4 chicken breasts, halved. Cover them with half water, half dry vermouth. Add 1 small onion, sliced, 3 slices of lemon and 3 sprigs of parsley.

*(Continued on page 130)*

**Fruit drizzled with Irish Mist (below left) and cognac-flavored poached pears with crème fraîche (below).**







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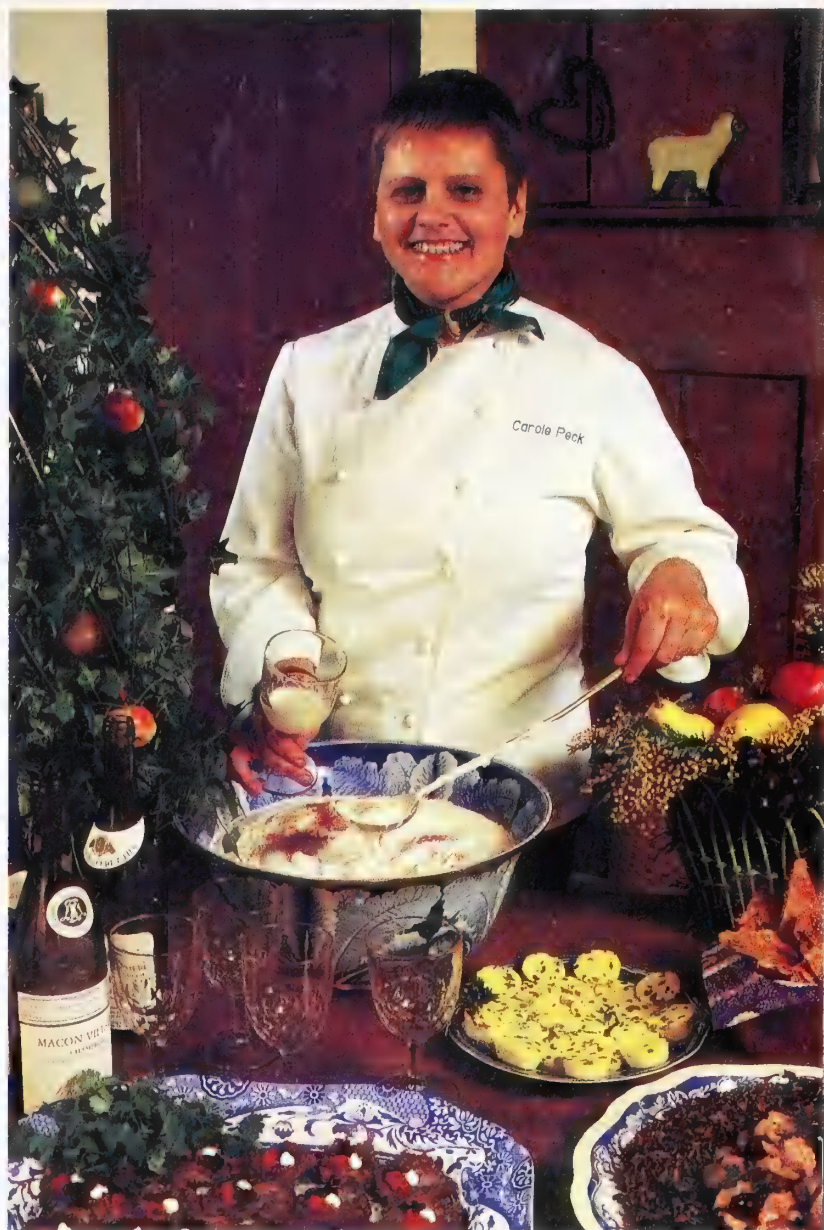
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COOKING NOW

# LAVISH BUFFET MENU ANYONE CAN MANAGE



The pleasure of your company is guaranteed at this holiday party, and with the planning and cooking done in advance it will be a pleasure for the hostess, too

FOR MORE DETAILS, SEE PRODUCT INFORMATION  
RECIPES BEGIN ON PAGE 131




Carole Peck (above), professional chef and caterer, serves a festive punch that can be spiked with bourbon, dark rum, scotch or cognac. Left: fruit, pine cones and mimosas from the Manhattan Fruiterer. Below: crudités with a red pepper dip. ▶











"Think of color and texture  
as well as flavor if you want a  
buffet to have a festive air,"  
says Carole Peck ►

### *Menu*

Old-Fashioned Egnog  
Crudités With Roasted Red Pepper Sauce  
Crab Cakes With Two Caviars  
Roasted Garlic and Thyme Custards

Lemon Veal With Fennel and Mixed Olives  
Crunchy Wild Rice  
Snap Peas With Asparagus and Tomatoes  
Sesame-Scallion Bread

Chocolate Sinclair Drops  
Crystallized Ginger Walnut Torte  
Chèvre Tart With Kiwi Sauce  
Bittersweet Chocolate Terrine  
Fig and Cherry Cake With Lemon Curd  
Almond Poppy-Seed Bars  
Individual Raspberry Tartlets

FOR MORE DETAILS, SEE PRODUCT INFORMATION  
RECIPES BEGIN ON PAGE 131





A buffet offers variety for the guests and ease for the hostess, who does not have to worry about things like circulating hors d'oeuvres and serving at table: The first two courses are there, all on one groaning board. That is the philosophy of Carole Peck. She owns and runs a restaurant that bears her name in New Milford, Conn., and orchestrates major parties for many of her Litchfield County neighbors. "The most important thing is to find recipes that work for large numbers," says Peck, who planned this menu for 20 but tailored the recipes for as few as 6 guests. The dishes are easy to prepare, easy to eat with a fork.

To make life simple for the hostess, many dishes can be made ahead of time. Most of the desserts can be prepared in advance and frozen. "Planning ahead also means you have time to buy things found only in specialty stores."

The menu is elegant but, above all, easy to do. And you can have fun when you set the table: Bring out all the oversize family heirlooms and every candlestick you own to offer a twinkling, romantic setting. "The nicest thing about a buffet is that people mingle more and they can eat just what they want," says Peck. ■

Editor/Writer JANE ELLIS

Photographer LANGDON CLAY

Two dessert tables induce leisurely mingling and the chance to taste a variety of sweets. An inviting selection (above) includes a fig and cherry cake with lemon curd, raspberry tartlets, *chèvre* tart, almond poppy-seed bars and kumquats. Another set of temptations (right): a bittersweet chocolate terrine, a crystallized ginger walnut torte and chocolate Sinclair drops.

## Plan a range of sweets for both chocoholics and health-food fans

### —Baking Tips—

- Guests really like their vegetables, so plan plenty of crudités. They are not too rich to nibble before the meal.
- Eggnog can be made with bourbon, dark rum, scotch or cognac; it is also delicious as a nonalcoholic syllabub topped with grated nutmeg or cocoa powder.
- Lemon thyme custards that can be made in advance provide a nice little surprise morsel that is not too filling.
- Lemon veal is holiday hearty without being overly heavy.
- Wild rice can also be made ahead of time and frozen before it is fried.
- If you cannot find a certain vegetable, substitute anything else that is crunchy and green, such as snow peas, peppers or tiny green beans.
- Splurge on the best-quality crabmeat you can find for the crab cakes.

TEA SERVICE, MOTTABEHEH PLATES, SPODE CRYSTAL BOWL, TIFFANY LAMP, CHARLOTTE MOSS PLATTERS, JAMES II GALLERIES CAKE PLATE, ROSSELLI







# QUICK COOK

*Gifts you make yourself are the most special. Here are nine great recipes for simple homemade edibles plus ideas for festive packaging*

**T**his holiday season give attractively packaged edible gifts from your kitchen. Include other store-bought foods, practical kitchen utensils and, of course, ideas for use, storage requirements and recipes. Be sure to keep perishable food refrigerated until the last minute.

—Bonnie Tandy Leblang

**MARINATED CHÈVRE**—In a clear glass jar, layer small rounds of goat cheese and strips of roasted red peppers. Place bay leaves perpendicular along the sides of the jar, add crushed black peppercorns, peeled garlic cloves and enough good-quality olive oil to cover. Refrigerate for at least two weeks. Line a basket with a red-and-green linen napkin, then add the *chèvre*, a variety of crackers, some dried tomatoes and an unusual cheese knife.

**CILANTRO PESTO**—In a food processor, combine 1½ cups firmly packed fresh cilantro leaves, ½ cup firmly packed fresh Italian parsley, ½ cup extra-virgin olive oil, ½ cup freshly grated Parmesan cheese, ¼ cup pine nuts, 3 peeled cloves garlic, and ¼ teaspoon salt until well blended. Makes about 1 cup. Bundle a jar of pesto, fresh or dry fettuccine, a crusty Italian bread, and a wooden pasta server in a colander lined with a red-and-white-checkered napkin.

**HOT AND SPICY MUSTARD**—In a saucepan, combine 1 cup English dry mustard, 1 cup firmly packed dark-brown sugar, 1 cup white-wine vinegar, 2 eggs, ¼ to ½ teaspoon crushed red pepper and a pinch of salt. Cook over low heat, stirring constantly, until the mustard is thick enough to coat the back of a spoon, about 10 minutes. Pour into attractive clean jars and refrigerate. Makes about 2 cups. With a grosgrain ribbon, tie a swatch of colorful fabric over the jar's lid and attach recipe.

**LEMON CURD**—Beat 4 eggs until light and lemon colored, while slowly adding 1½ cups sugar, then add 4 tablespoons

melted unsalted butter in a steady stream while continuing to beat. Stir in the juice and grated zest of 4 lemons. Cook over low heat, stirring constantly, until thick, about 10 minutes. Tuck a crock of lemon curd into a basket filled with raisin scones and garnish with fresh lemon leaves.

**FRESH TOMATILLO SAUCE**—In a food processor, combine ½ pound (about 7 to 8) tomatillos, husked removed and sliced in half, 3 tablespoons chopped fresh cilantro, 1 serrano or jalapeño chili, seeded, the juice of half a lime, and a pinch of salt until well blended. Makes about 1½ cups.

Line a Mexican basket with a bright woven napkin and fill with a jar of tomatillo sauce, tortilla chips, fresh limes and avocados.

**CHERRY MELBA SAUCE**—Pour 3 tablespoons of Kirsch over ½ cup of dry cherries and set aside 10 minutes, then combine with a thawed and pureed 10-ounce container of frozen raspberries. Makes about 1½ cups.

**SUGARED PECANS**—Combine 2 cups whole pecans with 2 slightly beaten egg whites, then toss with ½ cup sugar, 2 teaspoons ground cinnamon, 1 teaspoon freshly ground nutmeg, and ¼ teaspoon ginger. Separate onto a parchment-lined baking sheet and bake in a 325°F oven 20 minutes or until the nuts are brown and crisp, turning once. Cool, then store in an airtight container.

**CHOCOLATE SAUCE**—Melt 8 ounces of bittersweet chocolate with 4 tablespoons butter, stir in ½ cup half-and-half at room temperature and 2 tablespoons Grand Marnier. Mix until smooth. Package the sugared pecans, chocolate sauce and cherry melba sauce in a long basket filled with packing straw or

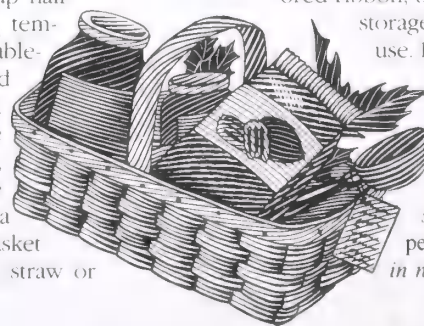
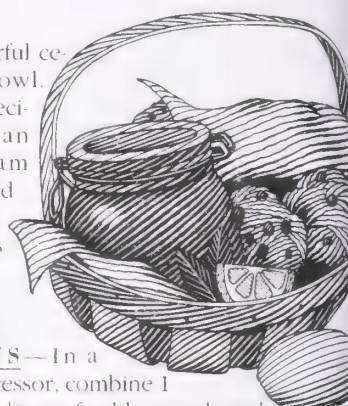
in a colorful ceramic bowl. Tie the recipes to an ice-cream scoop and tuck in a few sprigs of holly.

**CHEESE STRAWS**—In a food processor, combine 1 cup flour, ½ cup freshly grated aged sharp cheddar and Parmesan cheeses, 4 tablespoons chilled unsalted butter, and ½ teaspoon cayenne pepper until the mixture resembles coarse meal. Add 1 egg yolk and 3 tablespoons milk and process until mixture forms a ball. Chill 30 minutes. Roll out on a floured surface to ¼-inch thick and cut into 3½-inch pieces. Bake on ungreased sheet in a preheated 400°F oven 10 to 12 minutes or until golden. Cool on rack. Makes about 3 dozen. Cushion cheese straws with tissue paper, pack in an airtight tin, tie with yarn.

**LEMON-INFUSED VODKA**—Using a knife or a vegetable peeler, remove the peel from 1 lemon in 1 piece, avoiding the white, bitter pith underneath. Decant 1 quart of good-quality vodka into a decorative bottle and add lemon peel. Cap tightly and let steep for at least a week before using. Place the bottle in a silverfoil wine bag and tie sprigs of mistletoe around the neck of the bottle. Label the bottle with the date it will be mature, if it is not already.

**GARLIC-HERB BUTTER**—Whip together until smooth, 2 sticks of unsalted butter at room temperature, 3 tablespoons finely minced fresh parsley, 1 clove finely minced garlic and freshly ground white pepper. Pack the garlic-herb butter into a decorative crock and, using a brightly colored ribbon, tie a tag to the top indicating storage instructions and ideas for use. Line a basket with a colorful linen napkin, and fill with the crock and fresh breads ■

Bonnie Tandy Leblang's syndicated column "The Supermarket Sampler" appears in newspapers nationwide.





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## ENTERTAINING PLUS

*Continued from page 121*

Partially cover the saucepan and simmer chicken 15 to 20 minutes, until tender.

Remove chicken from broth and cut across the width into ½-inch strips. Dip the strips into Russian dressing blended with a tablespoon of fine cognac, such as Hennessy. Coat each strip with slivered toasted almonds. Arrange chicken strips on a platter and garnish with watercress.

### **Piquant Steak Tartare**

Blend 3 to 4 tablespoons of fragrant imported gin, such as Bombay, into the ground sirloin, chopped onions, herbs, pepper and whatever else you like in your steak tartare for a super flavor lift.

### **Nineties pâté**

Blend ¼ cup honeyed Scotch-malt-based liqueur, such as Drambuie, with a spreadable country-style pâté. Film thin wheat crackers with pâté and garnish with slivers of pitted black olives.

**Chic Chèvre** Cut a log of chèvre (goat cheese) into ¼-inch slices. Dip the slices into a small dish filled with a smooth Russian vodka, such as Stolichnaya, then coat cheese slices with very fine Japanese panko crumbs, or fine bread crumbs.

Place cheese slices on a lightly buttered baking sheet and bake 5 minutes in a hot 400°F oven, or until crusts are golden crisp. Transfer to a platter and garnish with radish roses and dark-green arugula.

**Poached Pears Supreme** Peel pears. To make poaching liquid combine ½ cup water, ½ cup white wine, ¼ cup fine full-

bodied cognac, such as Courvoisier, and Brownulated sugar to taste. Submerge pears in the liquid and poach 10 to 12 minutes, or until firm and tender. Allow pears to cool in liquid. Serve warm or chilled, garnish with a little crème fraîche.

**Trim the Tarts** Glamorize store-bought

heightened flavors!

**Misted Oranges** Peel and thinly slice navel oranges and kiwis. Interleave the slices and "mist" fruits with an Irish-whiskey-based liqueur, such as Irish Mist. Top with shavings of bittersweet chocolate.

**Compote Spiritual** Simmer until tender:

3 pounds of assorted dried fruits—plump, sugary figs, tart-sweet prunes, tangy apricots, apples, pears and pitted sweet cherries—in a mixture of half water, half white wine, 2 sticks cinnamon, 6 whole cloves and sugar to taste. Cool fruit and transfer to a large bowl or large, lidded jar. Pour 1 cup elegant cognac, such as Remy Martin, over the fruits and their juices. Cover and macerate at room temperature 2 to 3 days. Serve fruits in individual compote dishes. Top each with a knob of crème fraîche or whipped cream. (Compote will keep up to a month if stored in the refrigerator.)

### **Befrilled Brownies**

Place individual brownie squares on white porcelain plates. Add a small scoop of lemon sherbet at one side of each brownie and a small scoop of raspberry sherbet at the other side. Spoon a little aromatic, almond-flavored liqueur, such as Amaretto di Saronno, over the sherbets.

**Seductive Holiday Cheer** In a cocktail shaker or lidded jar, combine 1 jigger brandy or cognac, 1 jigger crème de cacao (for chocoholics) or 1 jigger Kahlúa (for coffee lovers) and 2 tablespoons heavy cream. Add cracked or crushed ice and shake vigorously. Pour into a sherry or cocktail glass, dust with grated nutmeg. ■

*Everything has a dark side.  
Ours is sprinkled with nuts.*



*Chopped pecans embedded in deep, dark chocolate.*

*Geneva. They can really help lighten things up.*



PEPPERIDGE FARM REMEMBERS



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## A LAVISH BUFFET MENU

Continued from page 127

### SESAME-SCALLION BREAD

For 2 breads:

- 1 cup plus 2 tablespoons boiling water
- 1 cup flour
- 1 tablespoon sesame oil
- Salt for sprinkling
- 1/4 cup dry-roasted sesame seeds
- 3 tablespoons sliced scallions
- 3 tablespoons fresh chopped cilantro
- 1 1/2 cups peanut oil

For 6 breads:

- 3 cups boiling water
- 3 cups flour
- 3 tablespoons sesame oil
- Salt for sprinkling
- 2/3 cup dry-roasted sesame seeds
- 1/2 cup sliced scallions
- 1/2 cup fresh chopped cilantro
- 4 cups peanut oil

□ In a large saucepan, bring water to a boil. Stir in flour. Turn dough out onto a lightly floured surface. Knead 5 minutes. Cut into 2 (6) equal portions. Roll each portion into 5-inch circles, 1/2-inch thick. Brush with sesame oil. Generously sprinkle with salt, sesame seeds, scallions and cilantro. Roll each circle into a cigarlike cylinder. Twist into a circle and place between layers of plastic wrap. Refrigerate at least 30 minutes, or up to 5 days.

□ Roll each round into a flat circle. Heat oil in a wok or deep fryer to 350°F. Fry circles for 3 minutes on each side or until golden. Drain on paper towels. Cut each circle into 6 wedges. Serve hot or at room temperature. Makes 2 (6) breads.

### CRAB CAKES WITH TWO CAVIARS

For 6:

- 1 pound lump crabmeat (remove any shells)
- 1/2 cup flour
- 2 teaspoons Worcestershire sauce
- 1 egg
- 1/2 bunch parsley, coarsely chopped
- 2 tablespoons strong, Dijon-style mustard
- 1/4 cup mayonnaise, preferably homemade
- Salt and freshly ground black pepper, to taste
- 1 cup vegetable oil, for frying
- 1/4 cup crème fraîche or sour cream
- 1/4 cup of two caviars: red, black or golden

For 20:

- 4 pounds lump crabmeat (remove any shells)
- 1/2 cup flour
- 2 teaspoons Worcestershire sauce
- 4 eggs
- 2 bunches fresh parsley, coarsely chopped
- 6 tablespoons Dijon-style mustard
- 1 cup mayonnaise, preferably homemade
- Salt and freshly ground black pepper, to taste
- 3 cups vegetable oil
- 1 cup crème fraîche or sour cream
- 1 cup of two caviars: red, black or golden

□ Place crabmeat in a large bowl and carefully blend with (take care not to break up

lumps) remaining ingredients, except oil, crème fraîche and caviar. The crabmeat mixture can be made a day ahead to this point, and kept covered in the refrigerator.

□ In a heavy skillet, heat oil until hot. Drop mixture by large tablespoons into hot oil, flattening tops lightly with back of spoon to make a circle the size of a silver dollar. Fry for 2 minutes on each side until golden, turning once. Transfer to a warm platter and repeat until all cakes are fried.

□ The crab cakes can be fried the morning of the party and reheated before serving by placing in a 350°F oven for 5 minutes.

□ Spoon a little crème fraîche on each cake and top with a teaspoon of your choice of caviars. Makes 12 (40) 3-inch cakes.

### TOASTED GARLIC AND THYME CUSTARDS

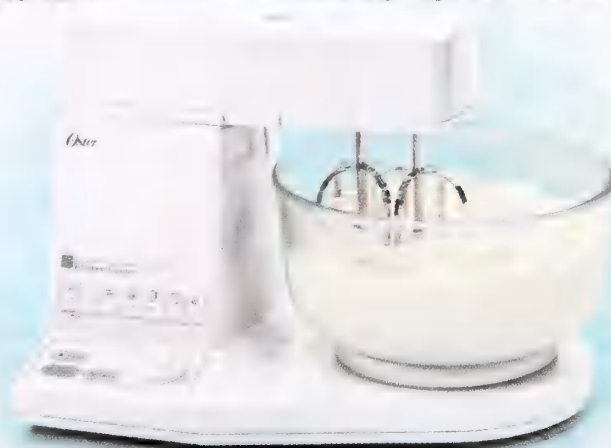
For 6:

- 1/2 garlic bulb, separated into cloves with skin left on
- Olive oil, to sprinkle
- 1 tablespoon fresh thyme leaves
- 2 eggs
- 1 egg yolk
- 1/4 cups half-and-half
- 1 teaspoon salt
- Freshly ground black pepper, to taste.

For 20:

- 2 whole garlic bulbs, separated into cloves with skin left on
- Olive oil, to sprinkle
- 1/4 cup fresh thyme leaves
- 8 eggs

# Makes Great Salads.



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**Oster**

- 4 egg yolks
- 5 cups half-and-half
- 1 tablespoon salt

Freshly ground black pepper, to taste

□ Place garlic cloves on a baking sheet and sprinkle lightly with oil. Roast in a preheated 350°F oven about 20 minutes, or until soft but not burned. Cool. Peel and squeeze out the garlic paste.

□ In a food processor with a metal blade, combine roasted garlic, thyme, eggs and egg yolks. Process 1 minute. With motor running, add half-and-half in a steady stream. Add salt and pepper to taste. Stirring often, ladle equal amounts of mixture into mini-muffin tins. If not coated with a nonstick surface, lightly grease tins.

□ Place tins inside a large roasting pan and pour in boiling water half way up the sides of the muffin tins. Cover tins with foil. Bake in preheated 350°F oven 20 minutes for 2-inch tins (or 30 minutes for 3-inch tins). The center should feel firm when pressed. Cool.

□ To serve, run a small knife along the inside edge to loosen. Cover tin with a platter and quickly invert. Tap the bottom and remove tin. Serve at room temperature. Makes 12 (36) 2-inch custards, or 8 (24) 3-inch custards.

Note: Custards can be made a day ahead and kept in a sealed container in the refrigerator. To reheat prior to serving: place custards on a lightly oiled sheet and cover with foil. Place in a 350°F oven 5 minutes.

(Continued on page 132)



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## A LAVISH BUFFET MENU

Continued from page 131

### CRUDITÉS WITH ROASTED RED- PEPPER DIPPING SAUCE

Vegetables:

1 Pick the best winter vegetables at your produce market, using a mixture of colors and tastes. Cut the larger vegetables into slices or strips and separate leaves. (These can be prepared one day ahead and stored in a covered dish in the refrigerator.) Arrange in a basket before serving.

Dipping sauce for 6:

- 1 red pepper, halved lengthwise, cored and seeded
- 1 egg yolk
- Juice of 1/2 lemon
- 1/2 teaspoon saffron (optional)
- 1/2 cup good quality olive oil
- Salt and freshly ground black pepper, to taste
- 1 tablespoon chopped fresh herbs, mixture: tarragon, parsley, chives and basil

Dipping sauce for 20:

- 6 red peppers, halved lengthwise, cored and seeded
- 4 egg yolks
- Juice of 2 lemons
- 2 teaspoons saffron (optional)
- 3 cups good quality olive oil
- Salt and freshly ground black pepper, to taste
- 1/4 cup chopped fresh herbs, mixture: tarragon, parsley, chives and basil

6 Preheat broiler. Place peppers skin side up on a broiler pan and broil as close to heat as possible, until skins are black. Place peppers in a paper bag to steam for 15 minutes. Peel off skin and black bits; rinse under running water to remove remaining skin.

6 In a food processor with metal blade, place roasted peppers, egg yolks, lemon juice and, if desired, saffron. With motor running, slowly add oil to form a mayonnaise. Season. Refrigerate until served. (May be made to this point up to 3 days ahead.) Before serving, stir in herbs. Makes 1 (4) cup(s).

### LEMON VEAL WITH FENNEL AND MIXED OLIVES

For 6:

- 2 pounds veal shoulder or leg, cut into 1/2-inch cubes
- 3 quarts cold water, chicken or white veal stock
- 1 sprig fresh thyme
- 1 bay leaf
- 2 sprigs fresh parsley
- 1/2 large onion, studded with cloves
- 1 carrot, peeled
- 1 small leek, well washed
- 1 rib celery
- 4 tablespoons butter
- 1/4 cup flour
- 2 cups heavy cream
- 1 teaspoon salt
- 1/4 teaspoon freshly ground white pepper
- Juice of 1 lemon



- 1 bulb fennel, cut into fine julienne (place in lemon water to prevent discoloring)
- $\frac{1}{2}$  cup each imported black and green olives
- 2 tablespoons Italian parsley, chopped
- Salt and freshly ground black pepper, to taste

For 20:

- 10 pounds veal shoulder or leg, cut into  $\frac{1}{2}$ -inch cubes.
- 6 quarts cold water, chicken or white veal stock
- 4 sprigs fresh thyme
- 1 bay leaf
- 8 sprigs fresh parsley
- 2 large onions, studded with cloves
- 4 carrots peeled
- 3 small leeks, washed very well
- 2 ribs celery
- 8 ounces butter
- 1 cup flour
- 1 quart heavy cream
- 2 tablespoons salt
- 1 tablespoon freshly ground white pepper
- Juice of 6 lemons
- 4 bulbs fennel, cut into fine julienne (place in lemon water to prevent discoloring)
- 3 cups each imported black and green olives
- $\frac{1}{4}$  cup Italian parsley, chopped
- Salt and freshly ground black pepper, to taste

□ Place veal in a large casserole. Cover with water or stock and bring to a boil over high heat. Skim foam from surface frequently. With string, tie thyme, bay leaf and parsley together and add to veal along with onions, carrots, leeks and celery. Reduce heat, simmer, 30 minutes, or until meat is tender. Drain meat and vegetables, reserving cooking liquid. Place veal in colander and rinse meat under running water to remove the loose meat particles that adhere to the veal. Drain well. Discard vegetables and herbs. Pour veal cooking liquid through a fine strainer into a very large saucepan. Boil and reduce by half, about 10 minutes.

□ In a small heavy-bottomed saucepan, melt butter. Add flour and stir over low heat to form a roux until the mixture is pale and fluffy, about 3 minutes. Remove from heat and whisk in 1 cup reduced stock. Stir thinned roux into the remainder of veal stock, whisking until well blended. Add lemon juice. Reduce heat to medium and cook until thick and velvety, about 20 minutes, stirring occasionally.

□ In a heavy-bottomed saucepan, bring heavy cream to a boil over high heat. Reduce heat to medium and cook until reduced by half. Set aside.

□ Add veal to thickened veal sauce. (Can be made up to 3 days ahead to this point, continue to next step on day of party.)

□ Drain fennel and add to veal along with olives. Cook for an additional 10 minutes at medium heat. Add reduced cream. Continue cooking 5 minutes more.

□ Taste for lemon and seasonings.

□ When ready to serve, garnish with parsley. Serves 6 (20).

(Continued on page 134)

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## A LAVISH BUFFET MENU

*Continued from page 133*

### CRUNCHY WILD RICE

*For 6:*

- 1 tablespoon vegetable oil
- 1 small Spanish onion, finely diced
- 1 teaspoon fresh thyme or savory leaves
- 1 teaspoon salt
- 1/4 teaspoon freshly ground black pepper
- 1 cup uncooked wild rice
- 3 cups water or chicken stock

*For 20:*

- 1/4 cup vegetable oil
- 1 large Spanish onion, finely diced
- 1 tablespoon fresh thyme or savory leaves
- 1 tablespoon salt
- 1 teaspoon freshly ground black pepper
- 4 cups uncooked wild rice
- 12 cups water or chicken stock

□ In a large heavy-bottomed casserole heat oil over high heat and cook onion, herbs, salt and pepper until onions are transparent. Add wild rice, stirring to coat rice. Add water and stir, bring to a boil. Cover casserole, reduce heat to medium, and cook approximately 25 minutes, or until water is absorbed. Drain into a colander. (Rice can be made up to 5 days ahead and refrigerated or frozen up to 2 weeks before the party.)

□ You may use the same oil the sesame bread was fried in; be sure to skim or strain first. Heat oil in a wok or deep fryer. (Fill wok not more than half way with oil, as the rice will foam up when cooking.) Dry cooked rice thoroughly on absorbent towels, and divide into 2 or 6 batches. Carefully add rice, one batch at a time, to the hot oil. Fry it until it begins to float and turn crunchy.

□ Rice can be fried earlier in the day and reheated in a 350°F oven for 10 minutes

□ To serve, place rice on a large serving platter with veal in center. Serves 6 (20).

### SUGAR SNAPS WITH ASPARAGUS AND TOMATOES

*Vegetables for 6:*

- 3/4 pound sugar snap peas, trimmed
- 3/4 pound medium or jumbo asparagus, peeled
- 2 large vine-ripened plum tomatoes, cut lengthwise, seeded and julienned

*Vinaigrette for 6:*

- 2 teaspoons fresh tarragon, chopped
- 1/4 cup tarragon or champagne vinegar
- 2/3 cup mild vegetable or grapeseed oil
- Freshly ground black pepper, to taste

*Vegetables for 20:*

- 3 1/2 pounds sugar snap peas, trimmed
- 3 1/2 pounds medium or jumbo asparagus, peeled
- 7 large vine-ripened plum tomatoes, cut lengthwise, seeded and julienned

*Vinaigrette for 20:*

- 2 tablespoons fresh tarragon, chopped
- 1 cup tarragon or champagne vinegar
- 1 1/2 cups mild vegetable or grapeseed oil
- Freshly ground black pepper, to taste.

□ In a saucepan, bring salted water to a boil,

add peas and blanch 2 minutes or until tender, but firm. Remove from water with a skimmer and plunge into ice water. Drain.

□ Bring water back to a boil, add asparagus, and blanch until tender but firm. Remove from water with a skimmer and plunge into ice water. Drain into a colander. Cut each asparagus on the diagonal into 3 pieces.

□ Cover vegetables with plastic wrap and refrigerate, not longer than overnight.

□ In a bowl, mix ingredients for vinaigrette, and set aside. Vinaigrette can be made several days ahead and kept in the refrigerator. Before serving place vinaigrette back into a food processor, or blender, and mix well.

□ To serve, pour vinaigrette over peas and asparagus, toss gently. Add tomatoes and arrange on a serving platter. Serves 6 (20).

### OLD-FASHIONED EGGNOG

*For 6 people:*

- 4 whole eggs
- 2 egg yolks
- 1 cup sugar
- 1 1/3 cups heavy cream
- 2 cups half-and-half
- 2 egg whites
- 1 cup liquor: dark rum, bourbon or brandy
- Freshly grated nutmeg

*For 20:*

- 12 whole eggs
- 6 egg yolks
- 3 cups sugar
- 4 cups heavy cream
- 6 cups half-and-half
- 6 egg whites
- 3 cups liquor: dark rum, bourbon or brandy
- Freshly grated nutmeg

□ In a large mixing bowl, beat together whole eggs, egg yolks and sugar until frothy, lemon colored and mixture forms a ribbon. Add heavy cream and beat until thick, about 7 minutes. Add half-and-half, beating 1 minute. (This can be made and refrigerated up to 5 hours before serving.)

□ Just before serving, pour eggnog mixture into a large punch bowl. In a mixing bowl, beat egg whites until stiff. Add liquor and 1/2 the beaten egg whites to the eggnog, folding with a large rubber spatula. Spoon remaining beaten egg whites on top and sprinkle with grated nutmeg. Serves 6 (20).

### CHOCOLATE SINCLAIR DROPS

- 12 ounces good-quality bittersweet chocolate, preferably imported
- 5 ounces unsalted butter
- 3/4 cup granulated sugar
- 5 eggs, separated
- 1/3 cup unbleached all-purpose flour
- 1/2 cup confectioners' sugar

□ Lightly butter 2 2-inch mini-muffin tins.

□ Place chocolate, butter and sugar in a stainless steel bowl and place over a double-boiler filled with simmering water. Stir mixture until melted and well blended. Cool.

□ Whip egg yolks, one at a time, into cooled chocolate mixture. Stir in flour. In a sepa-



rate bowl, whip egg whites until they form peaks. Gently stir in  $\frac{1}{3}$  of egg-white mixture into batter. Fold in remaining egg whites, mixing well. Spoon batter into tins,  $\frac{3}{4}$  full.

□ Bake 15 minutes in a preheated 350°F oven. Remove from oven and let stand 20 minutes. Unmold drops onto baking sheet and cool completely. Using a fine mesh strainer, sprinkle confectioners' sugar over drops. (These can be made up to 3 days ahead. Refrigerate. Return to room temperature, sprinkle with sugar before serving.)

Note: Drops can be baked in a greased 9-inch cake pan; increase baking time to 30 minutes and cut into wedges before serving.

### CRYSTALLIZED GINGER WALNUT TORTE

For 6:

- 1 cup butter
- $1\frac{3}{4}$  cups sugar
- $\frac{3}{4}$  cup egg whites
- $\frac{3}{4}$  cup vodka, or simple syrup
- 2 teaspoons vanilla
- $2\frac{3}{4}$  cups flour
- 1 teaspoon baking powder
- $\frac{3}{4}$  cup finely chopped walnuts
- $1\frac{3}{4}$  cups crystallized ginger, diced
- 1 cup heavy cream, whipped
- Ground almonds (optional)
- Whipped-cream rosettes (optional)

For 20:

- 3 cups butter
- $5\frac{1}{4}$  cups sugar
- $2\frac{1}{4}$  cups egg whites
- $2\frac{1}{4}$  cups vodka, or simple syrup
- 2 teaspoons vanilla
- $8\frac{1}{4}$  cups flour
- 1 tablespoon baking powder
- $2\frac{1}{4}$  cups walnuts, finely chopped
- 3 cups crystallized ginger, diced
- 3 cups heavy cream, whipped
- Ground almonds (optional)
- Whipped-cream rosettes (optional)

□ In an electric mixer, cream together butter and sugar. Beat in egg whites, vodka and vanilla. Sift together flour and baking powder. Add to butter mixture. Fold in walnuts and ginger. Pour into 1 (3) greased 9-inch cake pan(s).

□ Bake 1 hour and 10 minutes in a preheated 350°F oven, until a toothpick inserted in the center comes out clean. Cool in the pan(s) on a wire rack 10 minutes. Remove cake(s) from pan(s) and cool to room temperature.

□ On afternoon of the party cut cake(s) into 2 or 3 layers. Ice cake between layers, over the top and sides with whipped cream. If desired, decorate cake with ground almonds and whipped cream rosettes. Serves 6 (20). Note: Cakes can be made up to two days ahead of time. Place cooled cakes, before icing, in plastic bags or an airtight container and store in a cool, dry place.

### CHEVRE (AND ANGELICA) TART WITH KIWI SAUCE

Makes 1 tart shell plus pastry scraps to be used in the Chocolate Terrine recipe. To make more than 1 tart, repeat recipe.

(Continued on page 136)

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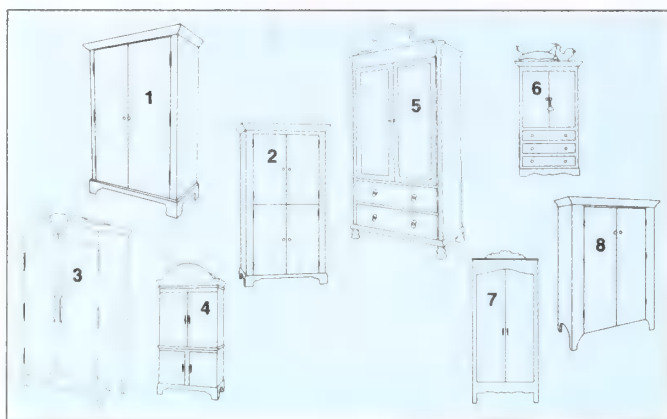
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## STYLE BEAT: ENTERTAINMENT CENTERS

Pages 14 and 15

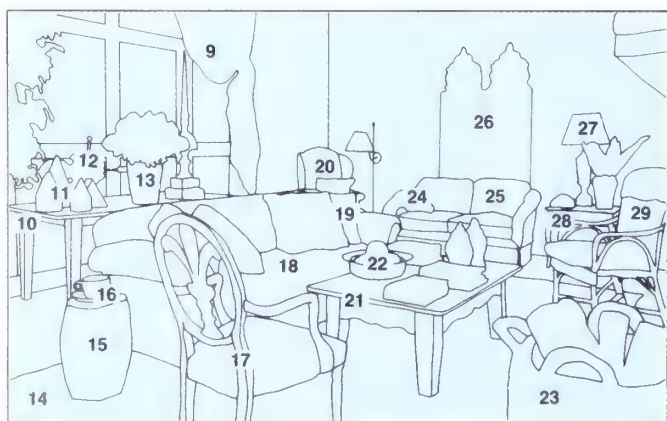


Left: Pages 14 and 15

|  |            |
|--|------------|
| 1. Wardrobe, <i>Simply Southern</i> .....              | \$2,388.00 |
| 2. Entertainment center, <i>The Furniture Guild</i> .. | 3,200.00   |
| 3. Armoire, <i>Thomasville Furniture</i> .....         | 4,600.00   |
| 4. Armoire, <i>M. Craig &amp; Co.</i> .....            | 4,125.00   |
| 5. Armoire, <i>Baker Furniture</i> .....               | 3,238.00   |
| 6. Linen press, <i>The Guild Hall</i> .....            | 2,750.00   |
| 7. Armoire, <i>Reed Bros.</i> .....                    | 7,315.00   |
| 8. Wardrobe, <i>Habersham Plantation</i> .....         | 1,369.00   |

## BEST SMALL HOUSE 1990

Pages 81 to 91



Above: Living room, pages 84 and 85

|  |                  |
|--|------------------|
| 9. Curtain, <i>Malta and Mier, Covington Fabrics Corp.</i> (per yd.) ..... | \$22.00          |
| 10. Library table, <i>Hickory Chair Co.</i> .....                          | 1,607.00         |
| 11. Gold boxes, <i>Robert Homma William Lipton</i> .....                   | 125.00 to 175.00 |
| *12. Weathervane, <i>R. Cogswell Collection</i> .....                      | 750.00           |

|   |           |
|---|-----------|
| *13. Chinese planter, <i>Robert Homma William Lipton</i> .....            | 350.00    |
| 14. Rug, <i>Thos. K. Woodard</i> (per sq. ft.) .....                      | 12.00     |
| *15. Green garden stool, <i>Gordon Foster</i> .....                       | 750.00    |
| *16. Cup and saucer, <i>Indian Hill Productions</i> ...                   | 150.00    |
| 17. Plume-backed armchair, <i>Hickory Chair Co.</i> ..                    | 940.00    |
| 18. Sofa, <i>Hickory Chair Co. (COM)†</i> .....                           | 4,679.00  |
| 19. Pillows, <i>Malta, Covington Fabrics Corp.</i> (per yd.) .....        | 22.00     |
| 20. Westover Queen Anne wing chair, <i>Hickory Chair Co. (COM)†</i> ..... | 1,309.00  |
| 21. Cocktail table, <i>Hickory Chair Co.</i> .....                        | 767.00    |
| *22. Bowl, <i>P. Briger Antique Furniture &amp; Objects</i> (pair) .....  | 11,000.00 |
| 23. Rush basket, <i>Gordon Foster</i> .....                               | 175.00    |
| 24. Throw, <i>Treadles N.Y.</i> .....                                     | 275.00    |
| 25. Love seat, <i>Hickory Chair Co.</i> .....                             | 1,823.00  |
| *26. Antique shutters, <i>Kelter-Malcé Antiques</i> (pair) .....          | 2,800.00  |
| 27. Lamp, <i>Portmerion Ltd.</i> (pair) .....                             | 1,100.00  |
| 28. End table, <i>Hickory Chair Co.</i> .....                             | 755.00    |
| 29. Rattan chair, <i>Hickory Chair Co.</i> .....                          | 722.00    |

(Continued on page 140)

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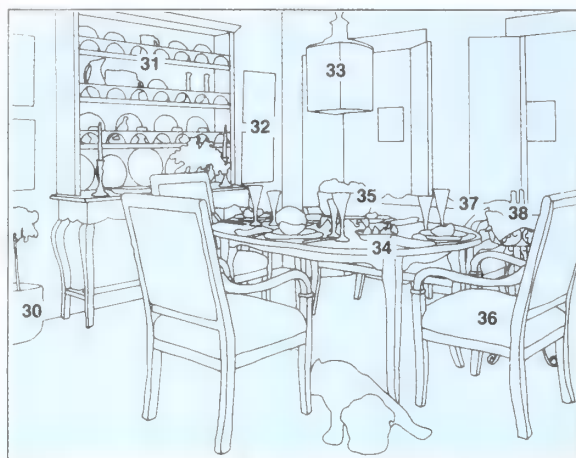
## PRICES AND SOURCES

Continued from page 138

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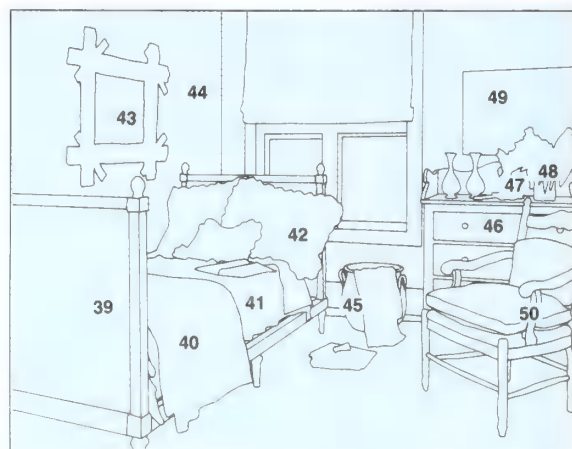
## BEST SMALL HOUSE 1990

Pages 81 to 91



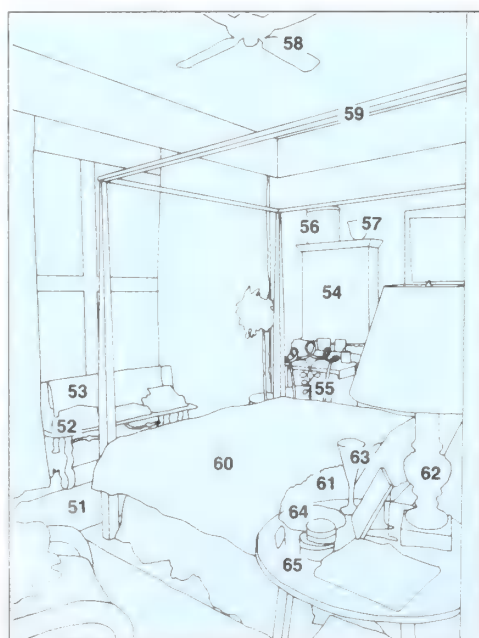
Left: Dining room, pages 86 and 87

- |   |          |
|---|----------|
| 30. Basket, Indian Hill Productions (set of 4) ..                       | \$95.00  |
| 31. Open hutch and table, Hickory Chair Co. ...                         | 3,718.00 |
| 32. Tulip prints, Godfrey Simpson (pair) .....                          | 750.00   |
| 33. Lantern, Briger/Scofield .....                                      | 4,500.00 |
| 34. Dining table, The Lane Co. ....                                     | 1,055.00 |
| *35. Pottery jardiniere, P. Briger Antique<br>Furniture & Objects ..... | 2,500    |
| 36. Chairs, Pearson Co. (each, COM)† .....                              | 744.00   |
| 37. Love seat, Pearson Co. (COM)† .....                                 | 1,208    |
| *38. Iron plant stand, Indian Hill Productions ...                      | 185.00   |



Left: Bedroom, page 88

- |   |                 |
|---|-----------------|
| 39. Daybed, Hickory Chair Co. ....                          | \$2,350.00      |
| 40. Quilt, Thos. K. Woodard .....                           | 4,500.00        |
| 41. Alpaca and camel throw, Treadles N.Y. ....              | 350.00          |
| 42. Shams, sheets, Orphee, Palais Royal .....               | 60.00 to 280.00 |
| 43. Mirror frame, Hamilton-Hyre Ltd. ....                   | 2,250.00        |
| 44. Wallcovering, Sun-Tex Wallcoverings<br>(per roll) ..... | 14.99           |
| 45. Basket, Kelter-Malcé .....                              | 650.00          |
| 46. Washstand chest, Hickory Chair Co. ....                 | 1,847.00        |
| 47. Hand mirror, Evergreen Antiques .....                   | 175.00          |
| 48. Blue sand-blasted vase, Veen & Pol .....                | 180.00          |
| *49. Painting, Mackenzie Stillwaggon Gallery ...            | 1,400.00        |
| 50. Chair, Hickory Chair Co. ....                           | 820.00          |



Left: Master bedroom, page 89

- |   |                |
|---|----------------|
| 51. Runner, Thos. K. Woodard (per sq. ft.) ....               | \$12.00        |
| *52. Bench, Indian Hill Productions .....                     | 1,050.00       |
| 53. Silk and cashmere throw, Treadles N.Y. ....               | 525.00         |
| 54. Secretary, The Lane Co. ....                              | 2,678.00       |
| 55. Iron chair, Portmerion Ltd. (pair) .....                  | 1,200.00       |
| *56. Antique hat box, Kelter-Malcé .....                      | 375.00         |
| 57. Vase, Veen & Pol .....                                    | 225.00         |
| 58. Fan, Hunter Fan Co. ....                                  | 140.00         |
| 59. Pencil post bed, Lane (queen size) .....                  | 1,430.00       |
| 60. Quilt, Thos. K. Woodard .....                             | 1,500.00       |
| 61. Sheets, pillowcases and skirt,<br>ABC Carpet & Home ..... | 43.00 to 90.00 |
| 62. Lamp, Pierre Deux (pair) .....                            | 2,250.00       |
| 63. Glass, Pierre Deux (ea.) .....                            | 52.00          |
| 64. Faience plate, Indian Hill Productions .....              | 65.00          |
| 65. Cricket table, Hickory Chair Co. ....                     | 731.00         |

(Continued on page 144)

All prices are approximate suggested retail

\*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION  
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION  
†CUSTOMER'S OWN MATERIAL



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75<sup>th</sup>  
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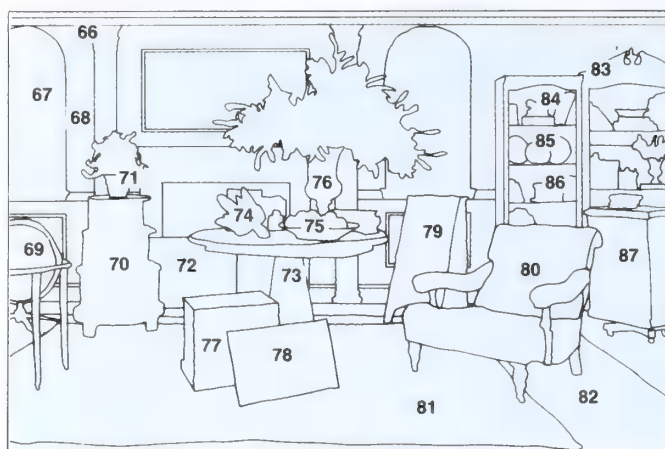
## PRICES AND SOURCES

Continued from page 140

Call our toll-free number: 800-241-9111;  
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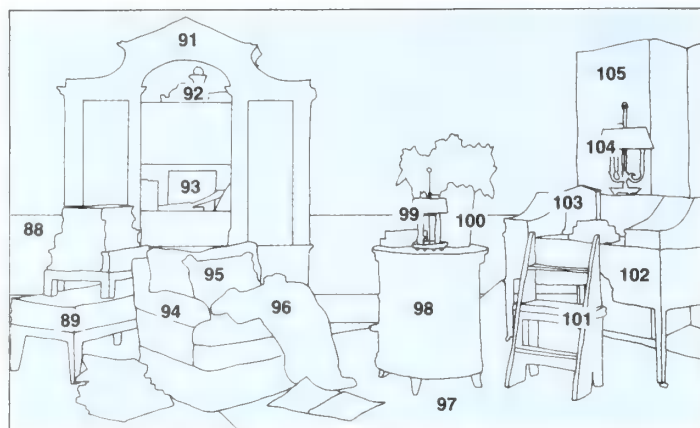
## RETURN OF THE LIBRARY

Pages 92 to 95



Above: Library, pages 92 and 93

|  |                 |  |          |
|--|-----------------|--|----------|
| 66. Paper border and columns,<br>F. Schumacher & Co. (per yd.) .....   | \$8.00 to 10.00 | 76. Large white iron urn, John Rosselli .....                    | 2,250.00 |
| 67. Trompe l'oeil bookshelves, Chelsea House<br>(each 29" x 58") ..... | 913.00          | 77. Book table, Yale R. Burge Antiques .....                     | 1,350.00 |
| 68. Wallcovering, J. Josephson Inc. (per yd.) ..                       | 13.96           | 78. Architectural print, Ballard Designs<br>(unframed) .....     | 14.00    |
| 69. Coleford globe, Southampton div. of<br>Southwood .....             | 798.00          | 79. Library ladder, Port Royal .....                             | 1,625.00 |
| 70. Folding book rack, Southampton div. of<br>Southwood .....          | 245.00          | 80. Leather armchair, Baker Furniture .....                      | 3,313.00 |
| 71. Cachepot, Limited Editions .....                                   | 90.00           | 81. Turkish kilim, ABC Carpet & Home .....                       | 1,100.00 |
| 72. Celestial print, Victorius Inc. ....                               | 180.00          | 82. Sea grass carpet, Stark Carpet (per sq. yd.)                 | 23.00    |
| 73. Dining table, Hickory Chair Co. ....                               | 2,519.00        | 83. Bookcase set, Ballard Designs (3 sections)                   | 1,110.00 |
| 74. Wood finial, Limited Editions .....                                | 495.00          | 84. Faux marble lion, Sarreid Ltd. ....                          | 400.00   |
| 75. Bowl, Limited Editions .....                                       | 90.00           | 85. Chinese plates, John Rosselli (each) .....                   | 210.00   |
|  |                 | 86. Leatherbound books, J.N. Bartfield<br>Books Ltd. (ea.) ..... | 75.00    |
|  |                 | 87. Revolving bookcase, John Widdicomb Co. .                     | 2,500.00 |



Above: Library, pages 94 and 95

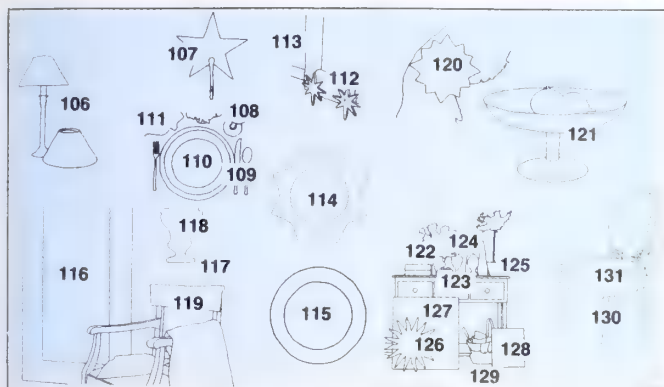
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|--|-----------|---|----------|
| 88. Dado, Zuber Inc. (per length 7'6" x 2'2") .. | \$188.00  | 99. Small bouliotte lamp, Charlotte Moss<br>& Co. ....          | 425.00   |
| 89. Coffee table book, Sarreid Ltd. ....         | 775.00    | 100. litala vase, Royal Copenhagen .....                        | 375.00   |
| 90. Book table, Drexel Heritage .....            | 1,379.00  | 101. Library steps, Eximious .....                              | 345.00   |
| 91. Bookcase, Hickory Chair Co. ....             | 6,047.00  | 102. Writing desk, Hekman Furniture Co. ....                    | 3,499.00 |
| 92. Small iron urns, John Rosselli (pair) .....  | 1,500.00  | 103. Bristol clock, Sarreid Ltd. ....                           | 885.00   |
| 93. Dog print, ABC Carpet & Home .....           | 95.00     | 104. Large bouliotte lamp, Charlotte Moss<br>& Co. ....         | 1,025.00 |
| 94. Chair, Charlotte Moss & Co. ....             | 2,125.00  | 105. Paper, Bibliotheque, Brunschwig & Fils<br>(per roll) ..... | 120.00   |
| 95. Pillow, John Rosselli .....                  | 600.00    |   |          |
| 96. Paisley throw, John Rosselli .....           | 1,200.00  |   |          |
| 97. Rug, Homage à Artemis, Lyle and Umbach .     | 13,209.00 |   |          |
| 98. Biedermeier table, John Widdicomb Co. ....   | 2,600.00  |   |          |

All prices are approximate suggested retail



## SEEING STARS

Pages 96 and 97



Above: Pages 96 and 97

|   |       |                |
|---|-------|----------------|
| 106. Hand-painted lampshades, Paper Shades          | ..... | \$70.00        |
| 107. Star hook, Jean Woodman Designs                | ..... | 12.00          |
| 108. Goblet, Cristal de France                      | ..... | 343.00         |
| 109. Flatware, D.F. Sanders (5-piece place setting) | ..... | 76.00          |
| 110. Plates, Henri Bendel                           | ..... | 60.00 to 80.00 |
| 111. Napkin, Bergdorf Goodman                       | ..... | 28.00          |

|  |       |          |
|--|-------|----------|
| 112. Star andirons, Lyle & Umbach (per pair)                     | ...   | 3,075.00 |
| 113. Wallpaper, Coronata, Osborne & Little (per yd.)             | ..... | 45.00    |
| 114. Star plate, Bergdorf Goodman                                | ..... | 75.00    |
| 115. Celestial dinner plate, Bergdorf Goodman                    | ...   | 48.00    |
| 116. Mirror, Lexington Gardens                                   | ..... | 1,900.00 |
| 117. Wallpaper, Etruscan Metallica, Norton Blumenthal (per roll) | ..... | 120.00   |
| 118. Flower plaque, Limited Editions                             | ..... | 90.00    |
| 119. Desk chair, Grange Furniture Inc.                           | ..... | 995.00   |
| 120. Curtain tieback, Katie Ridder Home Furnishings              | ..... | 300.00   |
| 121. Compote, Cristal de France                                  | ..... | 2,060.00 |
| 122. Vase, Limited Editions                                      | ..... | 240.00   |
| 123. Bird basket, Museum Collections                             | ..... | 6.50     |
| 124. Trellis obelisks, Limited Editions (each)                   | ...   | 90.00    |
| 125. Planter, Limited Editions                                   | ..... | 90.00    |
| 126. Sun mirror, Adrien Linford                                  | ..... | 340.00   |
| 127. Globe print, J. Pocker & Son                                | ..... | 260.00   |
| 128. Mushroom print, J. Pocker & Son                             | ..... | 225.00   |
| 129. Rug, Museum Collection (4' x 6')                            | ..... | 288.00   |
| 130. Chair, The Door Store                                       | ..... | 189.00   |
| 131. Slipcover, F. Schumacher (per yd.)                          | ..... | 87.00    |

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## GARDEN GUIDE

Continued from page 46

standard 20-20-20. (Numbers refer to nitrogen-phosphorous-potassium ratio.)

Here are other orchid needs:

● **Light.** Most orchids require an east- or west-facing window. South will do if there is a sheer curtain to filter the light and plants are set back a few feet from the window.

● **Moisture.** Pour warm water evenly over the planting medium until it flows out of the drainage hole, then lift the pot to gauge its

weight. If the pot feels appreciably lighter in a few days, it is time to water again.

● **Air.** Set plants in an open space where air moves around them freely. "Don't crowd them into a corner," says Lloyd.

● **Care.** In summer an orchid can be placed outdoors in the shade. But, cautions Lloyd, "the pot should be tilted so rainwater never accumulates in the center of the plant, causing it to rot."

If an orchid outgrows its container and must be moved to the next size pot, choose one with very good drainage, and water the

plant *before* repotting. You can take an ordinary plastic pot and drill extra holes in the bottom if you wish.

For growing material use chopped fir bark available at good plant stores. Make sure as much of the medium as possible comes in contact with the plant's fleshy roots, but be gentle. These roots are brittle.

If you give a Christmas orchid, include these tips with your gift so that it continues bearing flowers year after year. A Christmas orchid may begin a rewarding hobby for some lucky friend—perhaps even for you. ■



# PRODUCT INFORMATION

(R)—Retail store  
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store.  
(MO)—Mail order  
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

## COVER

**Wheat arrangements:** Monkey planter, holding kumquats—Lexington Gardens (R), 1008 Lexington Ave., New York 10028, 212-861-4390. **Dessert plates,** \$11 ea.—Blue Italian by Spode, The Royal China & Procelain Companies Inc. (M), 1265 Glen Avenue, Moorestown, New Jersey 08057, 609-866-2499. **Antique brass candlesticks,** on buffet table and dessert tables in a range of styles and sizes, \$630-\$1800—Burke's Ltd. (T), 979 Third Avenue, New York 10022, 212-308-7551. **Platter,** under raspberry tarts, \$225. Blue Canton Design—Mortahadeh (M), 225 Fifth Avenue, New York 10010, 212-685-3050. **Paisley tablecloth,** Pattern # 52451 Sendar Paisley, \$82/yd.—Schumacher (M), 939 Third Avenue, New York 10021, 212-415-3900. **Folding screen,** made by Dec Davis.

## STYLE BEAT

■ **Page 12 Bentwood green rocking chair with cushion and chair back sleeve covered in blue Rosie fabric,** #9053, \$20/yd.—Cyrus Clark Co. Inc. (M). Available through Betty's Fabrics, PO Box 1757, Santa Maria, CA 93454; 805-922-2185. G Street (R), 11854 Rockville Pike, Rockville, MD 20852, 301-231-7483. Calico Corners (R), 203 Gale Lane, Walnut Business Park, Kenneth Square, Pa 19348; 800-821-7710. **Bentwood rocker,** \$735—ABC Carpet & Home (R), 888 Broadway, New York 10003, 212-473-3000. **Upholstered armchair covered in white Carlotta,** #9066—Cyrus Clark Co. Inc. (M) Available through M&L Fabrics (R), 3430 West Ball Road, Anaheim, Ca 92804, 714-995-3178. G Street (R), 11854 Rockville Pike, Rockville, MD 20852, 301-231-7483. Calico Corners (R), 203 Gale Lane, Walnut Business Park, Kenneth Square, Pa 19348; 800-821-7700 ext. 810. **Pillow in armchair** made of Felicity, #9054, color cream/red, \$20/yd.—Cyrus Clark Co. Inc. (M) Available through G Street (R), 11854 Rockville Pike, Rockville, MD 20852, 301-231-7483. Calico Corners (R), 203 Gale Lane, Walnut Business Park, Kenneth Square, Pa 19348; 800-821-7700 ext. 810. **Window curtain in Sweet Violets,** #657060, color violet, also available in pink, blue and peach, \$24/yd.; **floor pillows: multicolored middle pillow in Corsica,** from Waverly's Al Fresco Collection, #355833-Siesta, also available in Indigo, Siena and Meadow colors, \$16/yd.—Waverly Fabrics (T), 79 Madison Ave., New York 10016, 800-423-5881. **Blue-and-white floor pillows in Nicolette,** color china blue, \$22/yd., call for a store near you—Ametex Customer Service, 120 Forbes Ave., Mansfield, MA 02048, 800-333-3776. **Tablecloth fabric Arabesque,** #P009380, color fresh white—Bloomcraft (M), 381 Park Ave. South, New York 10016, Call for a store near you, 212-683-8900.

■ **Pages 14 and 15 Shenandoah wardrobe,** available in black or hunter green, #13-431S, 48x23x71, \$2,388—Simply Southern (R,T), Industrial Boulevard, Toccoa, GA 30577; 404-886-7454. **Entertainment Center,** panels #2850-82, color shown old world bayberry, pine, 41" x 25" x 72", \$3,200—The Furniture Guild (T), PO Box 1647, Canton, GA 30114 404-479-4108. **Palladian Armoire,** white pine, #1016, 42" x 23" x 86", \$4,125—M. Craig Co. Cabinetmaker (R,T), 911 Lady Street, Columbia, SC 29201, 803-254-5994. **Spanish inspired country armoire,** pickled pine finish, #F300-215, 50" x 25 1/2" x 85 1/2", Four Corners Collection, \$4,600—Thomasville Furniture Industries (R,T), PO Box 339, Thomasville, NC 27361, 800-225-0265.

■ **Page 22 Regency pine armoire,** pine veneer with maple inlays, #2406, 42 1/2" x 21" x 84", \$3,200—Baker Furniture, 917 Merchandise Mart, Chicago, IL 60654, 312-329-9410. **Country linen press,** handpainted, pine, #137539-50, 39" x 24" x 75", \$2,750—The Guild Hall (R,T), 7700 Hall St., St. Louis, MO 63147, 314-383-4400. **Noah's Ark wardrobe,** handpainted, #61-4035, 40" x 21" x 53", \$1,369—Caldwell Division of Habersham Plantation (T), PO Box 1155, Toccoa, GA, 800-241-0716. **Armoire,** pine wood with hickory finish, carving of holly and columbine vine, 36" x 21" x 84", \$7,315—Reed Bros. (R,T), Turner Station, Sebastopol, CA 95472, 707-795-6261.

## DEALERS' EYE

■ **Page 22 John Rosselli, Ltd. (R,T),** 255 E. 72 St., New York 10021 212-737-2252.

## GARDEN GUIDE

■ **Page 46 Mail-order sources for orchids and supplies:** Ann Mann's Orchids, 9045 Ron-Den Lane, Windermere, FL 34786; catalog \$1. Carles & Holmes, Inc., PO Box 668, 1 Old Medenhall

Rd., Newberry, SC 29108; catalog \$1.50, refundable when product is ordered. **Fennell's Orchid Jungle,** 26715 S.W. 157 Ave., Homestead, FL 33031; free catalog. **Fox Orchids Inc.,** 6615 W. Markham St., Little Rock, AR 72205; free catalog. **Kensington Orchids,** 3301 Payers Mill Rd., Kensington, MD 20895, free catalog. **OFE International Inc.,** PO Box 537, 12100 SW 129 Ct., Miami, FL 33186; catalog \$2, refundable when product is ordered. **Orchids by Hausermann Inc.,** 2N 134 Addison Rd., Villa Park, IL 60181; catalog \$1.25. **Rod McLellan Co.,** 1450 El Camino Real, South San Francisco, CA 94080; catalog \$2. **Stewart Orchids Inc.,** PO Box 550, 3376 Foothill Rd., Carpinteria, CA 93013; catalog \$2. **Tropical Plant Products Inc.,** PO Box 547754, 1715 Silver Star Rd., Orlando, FL 32804; free catalog, send self-addressed, stamped envelope (business size).

## DESIGN WATCH

■ **Page 49 The PANTONE Book of Color,** November 1990, Harry N. Abrams, \$27.50—To order, call 1-800-ALL-BOOK. **The Dynamics of Color Symposium,** Nov. 7, 8:30 A.M. to 5:30 P.M., at the Cooper-Hewitt Museum, \$100 museum member, \$125 non-member, \$50 student—To register, contact the Cooper-Hewitt Museum, 2 E. 91 St., New York 10128; 212-860-6868, fax 212-860-6909. **Lamontage upholstered chairs,** acrylic on black lacquered Louis XV-style chairs from Circa David Barrett (R,T), \$2,550/ea., **upholstery only,** \$400—\$1,200 per chair, **rug,** \$2,900—Liora Manne Gallery (T,R), MO, 860 Broadway, New York 10003, 212-777-3005. **Christmas tours—Prospect Music and Art, Ltd. c/o European Travel Management,** 235 Post Rd. W., Westport, CT 06880; 1-800-727-2771. In Conn., 203-454-0090. **DeWitt Wallace Decorative Arts Gallery,** open daily 10 A.M. to 6 A.M., Wed. until 8 A.M., admission by Colonial Williamsburg ticket or \$7.50 at door—Colonial Williamsburg Foundation, Williamsburg, VA 23187; 800-229-1000. **Large trunks,** \$600 ea., **hat box,** \$300; **table,** \$550, **cash box,** \$150—Nancy Brous Ltd. (T), 979 Third Avenue, New York 10022, 212-752-9898.

## THORNHILL FARM

■ **Page 50 Breakfast tray; antique porcelain tea pot, tea cup, and saucer; antique silver toilet rack; antique creamware plate; antique spill vase (w/flowers)—Charlotte Moss & Co. (R,T),** 1027 Lexington Ave., New York 10021, 212-772-3320. **Flatware, napkin and doily—Wolfman-Gold & Good Company (R),** 116 Greene St., New York 10012; 212-431-1888. **Blue woven throw—Treadles, NY,** 351 Bleecker St., New York 10014, 212-633-0072.

## BEST SMALL HOUSE 1990

### HERE'S HOW YOU CAN ORDER PLANS FOR BEST SMALL HOUSE 1990

Complete working plans for "Best Small House 90" are available from Best Small House, Princeton Plans Press, PO Box 1737, Sandusky, OH 44870. One set: \$150 plus \$5 postage and handling. Three sets: \$200 plus \$10 postage and handling. Additional sets beyond three: \$35 each. Add \$15 for EXPRESS HANDLING. To order, send check or money order (no cash or CODs) to above address. For inquiries or credit card orders (VISA and MasterCard only) call 419-626-0623; ask for House Plans Dept. **Note:** Plans are not returnable or refundable. Items shipped to Canada are subject to tariff.

■ **Pages 81 through 91 Cosponsor:** American Wood Council, 1250 Connecticut Ave., N.W. Washington, D.C. 20036. **Architects:** Trumbull Architects, 225 Lafayette St., New York, 10012, 212-226-5331. **Interior Design:** Paul Leonard, Paul Leonard Design, PO Box 150, Washington Depot, CT 06794; 203-567-3700. **Builder:** Leedsville Realty & Construction, Leedsville Rd., Amenia, N.Y. 12501, 914-373-9681. **Construction:** Air infiltration barrier—Tyvek Housewrap (M), DuPont Co., Fibers Marketing Center, Center Rd., Wilmington, DE 19898. **Boiler—**Peerless Industries, Inc., Boyertown, PA 19512. **Building materials supplier—**Community Lumber, Farmham Rd., Pleasant Valley, N.Y. 12506. **Drywall—**Clinton Drywall, Clinton Hollow Rd., Salt Point, N.Y. 12578. **Framing/trim carpentry—**Universal Construction, R.D. 3, Box 513, Hyde Park, N.Y. 12538. **Heating/venting/air-conditioning—**The Williamson Co., 3500 Madison Rd., Cincinnati, OH 45209 (free consumer brochure available on request); **installation—**George M. Taylor & Son, Inc., Old Route 22, RR #1, Box 29, Dover Plains, N.Y. 12501. **Masonry contractor—**E. R. Masonry, Bog Hollow Rd., Wassaic, N.Y. 12592. **Paint contractor—**Inside Out Painting, 61-A Jackman Dr., Poughkeepsie, N.Y. 12603. **Roofing contractor—**Seagull Roofing, Maple Ave., Millerton, N.Y. 12564. **Security System—**Liquid Security Systems, PO Box 1, Pawling, N.Y. 12564. **Water filtration—**Proveer by Water Soft, Inc., 220 Ohio St., Ashland, OH 44805. **Stove water heater—**Central Water Heater Sales Corp., 32-56 49 St., Long Island City, N.Y. 11103. ■ **Page 81 Paint.** Wall paint here and throughout house, #1426 Ancestral White in Accolade latex enamel, ceiling paint #1421 Sycamore in Accolade latex enamel (a 47-page color brochure, *The Personality of Color*, is \$2.50 from a manufacturer)—Pratt & Lambert, Inc. (M), 75 Tonawanda St., Box 22, Buffalo, N.Y. 14240. **Sofa:** #5000-44 Syre Maugham, fabric #785-99, \$4,679 from

the Mark Hampton Collection; **love seat,** #1483-33 California Bridgewater love seat, fabric #517-74, \$1,823 from the James River Collection; **cocktail table,** #4130-70 antique pewter blue, American Digest Collection, \$767; **plume backed armchair,** #3103-16, fabric #417-77, \$940; **rattan chair,** #9504-10 high-back chair with antimacassar, fabric #417-77, \$722 from the French Collection; **end table,** #4200-74, French vanilla w/sage green striping, \$755—Hickory Chair Co. (M), PO Box 2147, Hickory, N.C. 28603; 704-328-1801. **Antique shutters,** \$2400, **Christmas tree andirons,** \$950—Kelter-Malce Antiques (R), 361 Bleecker St., New York 10014; 212-989-6760. **On mantel:** **Round sculpture** by Mark Leuthold, \$850—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021; 212-593-4341. **Stone cannon balls:** \$800/set of 4—Sergeant Antiques (R), Main Street, New Preston, CT 06777; 203-868-9948. **Weathered, Lady Liberty,** \$750—The R. Cogswell Collection Ltd. (R), 5 Main St., New Preston, CT 06777; 203-868-9948. **Tile trim around fireplace:** Italian ceramic tile, ACIT #5327 dark teal, courtesy of—Italian Tile Center (R), 499 Park Ave., New York 10022, through Nemo Tile (R), 48 E. 21 St., New York 10010. **Rug:** Woodard Weave Penn Bars #1-E-1, 8' x 20', \$1,920 or \$12/sq. foot—Thos. K. Woodard (R,T), 835 Madison Ave., New York 10021, 212-988-2906. **Throw on love seat,** \$275—Treadles, N.Y. (R), 351 Bleecker St., New York 10014, 212-633-0072. **Lamp on side table,** tole final lamp, \$1,100/pair—Portmerion, Ltd. (R), 328 E. 59 St., New York 10022; 212-371-3031. **Green vase with rattan trim, shell urns on cocktail table—**Niall Smith (R), 344 Bleecker St., New York 10014, 212-255-0660. **Blue leaf dish on side table,** \$1,500, **Chinese enamel bowl on cocktail table,** \$11,000/pr.—P. Briger Antique Furniture & Objects (R), 42A E. 74 St., New York 10021; 212-517-4489. **Thai braided balls in Chinese bowl,** \$25/ea.—Robert Homma William Lipton (R), 27 E. 61 St., New York 10021; 212-593-4341. **Framed Architectural print,** \$275, **large cup & saucer,** \$150—Indian Hill Productions (R), Route 343, Amenia, NY 12501, 914-373-8639. **Rush basket** near fireplace, \$175—Gordon Foster (R), 1322 Third Ave., New York 10022, 212-744-4922. **Library, seen from living room:** Pedestal Table, #868-54, Light Pine, \$1,040, from the American Collection, Chippendale side chair, #675-72, Light pine, rush seats, \$520/ea.—The Lane Co. (M), Altavista, VA 24517, 800-447-4700. **Upholstered chair,** #774, \$1,063—Pearson Co. (M), 1420 Progress St., PO Box 2838, High Point, N.C. 27261; 919-882-8135. **Fabric, Mezzo #93 Ebony,** \$22/yd.—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016, 212-689-2200. **Lamp on table,** \$575/pr.—Portmerion Ltd. (R), 328 E. 59 St., New York 10021, 212-371-3031. ■ **Pages 82 and 83 Landscape design,** Michael Grapka/Roseanne Pacheco, L'Estimate, Maple Ave., Millerton, N.Y. 12546, 516-789-6226. **Cedar shingles,** Cedar Shake & Shingle Bureau, 515 116 Ave., N.E., Suite 275, Bellevue, WA 98004. **Inner-Seal® Lap Siding,** Louisiana-Pacific Corp. (M) 111 S.W. 5 Ave., Portland, OR 97204. **Windows,** Marvin Windows (M) PO Box 100, Warroad, MN 56763 (for a free brochure, *Ideas made to order*, write Marvin Windows or call toll-free: 800-346-5128; in Minnesota, 800-552-1167.) **Wood columns,** Chadswood (M) PO Box 53268, Atlanta, GA 30355 (a consumer catalog is available free from the manufacturer). **Doors—**Morgan Products, Ltd. (M), PO Box 2446, 601 Oregon St., Oshkosh, WI 54903-2446 (free brochures on interior as well as exterior doors are available from the manufacturer). **Locks—**Schlage Lock Co. PO Box 193324, San Francisco, CA 94119. **White oak hardwood porch flooring—**National Oak Flooring Manufacturers Association, 22 N. Front St., PO Box 3009, Memphis, TN 38173. **TI-11 porch ceiling—**American Plywood Association, PO Box 11700, Tacoma, WA 98411. **Exterior paint,** Z1062 White Vapex Latex Flat House Paint, 1725 Blomance Vapex Latex Flat House Paint, 1740 Yellow Chiffon Aqua Royal Latex Satin House & Trim Finish, Porch ceiling, 1421 Sycamore Vapex Latex Flat House Paint—Pratt & Lambert, Inc. (M), 75 Tonawanda St., Box 22, Buffalo, N.Y. 14240. **Garage doors—**Overhead Door Co. of Torrington (M), 450 New Litchfield St., Torrington, CT 06790. **Terra-cotta planters—**Old Saybrook Pottery (R), Amenia Rd., Sharon, CT 06069. **Outdoor furniture,** governor's bench #61-1910, \$680, governor's chairs #61-1911, \$495/ea., Chippendale garden cocktail table #61-1904, \$415—Caldwell, a division of Habersham Plantation Corp. (M), Box 1209, Toccoa, GA 30577. ■ **Pages 84 and 85 Sofa** #5000-44, Syre Maugham, fabric #785-99, \$4,679 from the Mark Hampton Collection; **love seat** #1483-33, California Bridgewater, fabric #517-74, \$1,823 from The James River Collection; **cocktail table,** #4130-70, Antique Pewter Blue, American Digest Collection, \$767; **plume-backed armchair,** #3103-16, fabric #417-77, \$940. **rattan high-back chair** with antimacassar, #9504-10, fabric #417-77, \$722 from The French Collection; **Westover Queen Anne wingchair w/light seat** #1276-58, fabric #747-75, \$1,309 from The James River Collection; **library/dining table** #4432-38, Custom Antique White, W68, D38 1/2, H29 1/2, \$1,607 from the American Digest Collection; **end table** #4200-74, French Vanilla w/sage green striping, \$731—Hickory Chair Co. (M), PO Box 2147, Hickory, N.C. 28603; 704-328-1801. **Fabric on window,** two patterns sewn together to make stripe effect Malta #5 & Mier #11, \$22/yd. each; **yellow-stripe pillows** on sofa, Malta #83, Daffodil, \$22/yd.—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016, 212-689-2200. **Rug,** Woodard Weave Penn Bars, #1-E-1, 8' x 20', \$12/sq. ft.—Thos. K. Woodard (R), 835 Madison Ave., New York 10021, 212-988-2906. **Antique shutters** with finals, \$2,800—Kelter-Malce Antiques, (R) 361 Bleecker St., New York 10014, 212-989-6760. **Lamp on side table,** tole final lamp

(Continued on page 148)



06810 **Countertops:** Fountainhead™ by Nevamar in EM-6-3 Medium Gray Matrix (A free consumer brochure is available from manufacturer)—Nevamar Decorative Surfaces, Nevamar Corp. (M), 8339 Telegraph Rd., Odenton, MD 21113. **Countertop fabrication**—Innovative Designs (R), 90 Pond Meadow Rd., Ivoryton, CT 06442. **Tile:** Italian ceramic tile, ACIT #5327, dark teal, courtesy of—Italian Tile Center (R), 499 Park Ave., New York 10022, through Nemo Tile (R), 48 E. 21 St. New York 10011 and MFG Manufacturers Representatives (T), PO Box 370547, 3811 N.E. 2nd Ave., Miami, FL 33137. **Refrigerator:** Architect series in white: #KSRF 42DT, dishwasher #KU-DA220T, trash compactor #KUCC151T, double oven #KEMS 376T (microwave above, thermal oven below), cooktop #KECT 350V, disposer #KCDS 250S. *Not shown* Washer/dryer #KELC500T Stacking—KitchenAid, Inc. (M), St. Joseph, MI 49085; 800-422-1230. **Lightbulbs** here and throughout house—Philips Lighting (M), 200 Franklin Square Dr., PO Box 6800, Somerset, N.J. 08875-6800. **Checkered vase on counter** with base, \$2,500—Paul Briger Antique Furniture & Objects (R), 42A E. 74 St., New York 10021; 212-517-4489. **Antique green glass jars**, \$50/ea.—Pierre Deux (R), 367 Bleecker St. New York 10014; 212-243-7740. **Breakfast nook:** #9432-40. **Iron-base round table** rustic finish, 48D x 29 1/2 H, \$1,439; #9502-10. **occasional chairs**, antique natural finish, \$599/ea. from The French Collection—Hickory Chair Co. (M), PO Box 2147, Hickory, N.C. 28603; 704-328-1801. **Tablecloth** \$281, Napkins, \$33/ set of 4—Pierre Deux (R), 870 Madison Ave. New York 10021; 212-570-9343. **Blue and white table cover**, \$450—Treadles, N.Y. (R), 351 Bleecker St., New York 10014; 212-633-0072. **Pewter tea pot** \$40; **pewter cream & sugar**, \$40; **pewter pitcher**, \$45; **silver tray**, \$250; **blue-and-white jar**, \$85; **blue-and-white Chinese dish** (with apricots), \$35—Indian Hill Productions (R), Rt. 43, Amenia, N.Y. 12501; 914-373-8639. **Blue-and-white mosaic vase** \$1,200—Paul Briger Antique Furniture & Objects, 42A E. 74 St., New York 10021; 212-517-4489. **Plates and glasses on counter**—Pierre Deux (R), 870 Madison Ave., New York, 10021; 212-570-9343.

■ **Page 91** Master bath: K845 **Maestro Bath Whirlpool** in Tender Grey; K8228 **Taboret Rite-temp mixing valve & spout** in polished chrome; K9859 **Profile shower** in Tender Grey; K8226 **Taboret shower set** in polished chrome; K3401-PB **Cabernet toilet** in Tender Grey (not shown); K2179 **Spiria sculptural lav** in Tender Grey; K9818 **Bellamonte 24"**; **Single Towel bars** in polished chrome; K9816 **Bellamonte towel ring** in polished chrome (a complete set of catalogs plus a 68-page all-color idea, **Bath Persona**, is \$8)—Kohler Co. (M), Kohler, WI 53044. **Tile:** Italian ceramic tile: Bardelli, M7/C Serie Le Maschere, light turquoise: Bardelli M3/M Serie Le Maschere, Medium Gray, Bar-

delli M3/C Serie Le Maschere Light Gray, courtesy of—Italian Tile Center (R), 499 Park Ave. New York, 10022, through Hastings Tile & Il Bagno (R), 230 Park Ave. So., New York 10003. **Copenhagen white vanities**—Rutt (M), PO Box 129, 1564 Main St. Goodville, PA 17528, through Kitchen Brokers, Inc. (R), 132 Main St., Danbury, CT 06101. **Fountainhead™** countertops in FS-7-2 Architectural White (a free brochure is available on request)—Nevamar Decorative Surfaces, Nevamar Corp. (M), 8339 Telegraph Rd., Odenton, MD 21112. **Fabrication:** Innovative Designs (R), 90 Pond Meadow Rd., Ivoryton, CT 06442. **Bath sheets**, \$40; **towels**, \$20; **hand towels**, \$13; **washcloths**, \$5; **panach rug**, \$16; **antique summer towels**, \$67 ea.; **Crabtree & Evelyn soaps**, \$10; **soap dish**, \$14—ABC Carpet & Home, (R) 888 Broadway, New York 10003; 212-272-3000. **Minton green-and-white jardiniere** on stands, \$2,200/pr.—Paul Briger Antique Furniture & Objects (R), 42A E. 74 St., New York 10021; 212-517-4489. **Metal chair**, \$1,200/pr.—Portmerion Ltd. (R), 328 E. 59 St., New York 10021; 212-371-3031. **Green Spanish glass vase**, \$50—Robert Homma William Lipton (R), 27 E. 61 St. New York 10021; 212-593-4341. **All solid Roman shade fabric** Mier #11, \$22/yard—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016; 212-689-2200. **All Roman shades** made by—Karen Bessmen, 57 Evins St., Torrington, CT 06790. **Cur-tains in living room and master bedroom**—Creations by Cindy, Norfolk Road, Litchfield, CT 06759.

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#### RETURN OF THE LIBRARY

■ **Pages 92 and 93:** **Wallcovering**, Sandblast Stipple #Y40723, \$13.96/yd.—J. Josephson Inc. (M), 35 Horizon Blvd., So. Hack-

ensack, N.J. 07606; 1-800-252-5432. **Borders**, Ceiling #HE 51081 \$8/yd.; Panel #HE 51103; Chair Rail #HE 51091, \$8/yd.; Pilaster top and base #HE 51271, \$10/set; Columns #HE 51291, \$8/yd.—Hobe Erwin Collections, available through F. Schumacher & Co. (T), 939 Third Avenue, New York 10021, 800-423-5881. **Trompe l'oeil niche w/bookshelves**, 29" x 58", #5423, \$913—Chelsea House (M), PO Box 486, Gastonia, N.C. 28053. Write for information. **White bookcase set**, #830, three sections, \$1,110. Individually center #493, \$495, side #337, \$345 (freight collect); **architectural print**, #674, \$14 unframed plus shipping—Ballard Designs (MO), 1670 DeFoor Ave. NW, Dept. 8475 Atlanta, GA 30318; 404-351-5099. **Coleford globe**, #243, 34 1/2" H, \$798; **Dunwich folding book rack** #254, \$245—Southampton, Div. of Southwood (M), PO Box 2245, Hickory, N.C. 28603; 800-345-1777. **Revolving bookcase**, #6333, \$2,500—John Widdicombe Co. (M), 601 Fifth Ave., N.W., Grand Rapids, MI 49504; 616-459-7173. **Regency library/dining table**, Mark Hampton Collection, #5202-40, \$2,519—Hickory Chair Co. (M), PO Box 2147, Hickory, N.C. 28603; 704-328-1801. **William IV leather armchair**, #417, brass casters, Stately Homes Collection, \$3,313—Baker Furniture (M), 917 Merchandise Mart, Chicago, Ill. 60654; 312-329-9410. **Library ladder**, #PR-1243, \$1,625; **Table book box**, (on table) #TM11, \$288—Port Royal (M), PO Box 399, Gastonia, N.C. 28053. **Yew wood revolving bookcase** (on right), #5589, \$525; **Turkish kilim**, \$1,100—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. **Celestial hemisphere print**, The Smithsonian Collection, Framed, \$180—Victorius Inc. (MO) PO Box 1328, Waynesboro, VA 22980; 800-432-4ART. **Leather-covered book table**, Made in France, \$1,350—Yale R. Burge Antiques (T), 305 E. 63 St., New York 10021; 212-838-4005. Available through, Anne Mullin Interiors (R), 289 Greenwich Ave. Greenwich, CT 06830; 203-625-0184. **Large white iron urn**, \$2,250; **small iron urns**, (in bookcase), \$1,500/pr.; **antique Chinese plates**, \$210/ea.—John Rosselli (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Wood finial**, \$495, cachepot, \$90; **turquoise plate**, \$60; **owl**, \$90—Limited Editions (R,T), 253 E. 72 Street, N.Y. 10021; 212-249-5563. **Faux marble Lion**, #8331, \$400; **Terra-cotta villa box**, #8634-2, \$78, from the Palatino Collection—Sarred Ltd. (M), PO Box 3548, Wilson, N.C. 27895; 919-291-1414. **Sea grass carpet**, \$23/sq. yd.—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Leatherbound books**, \$75/ea.—J. N. Bartfield Books Inc. (R), 30 West 57 St., New York 10019; 212-245-8890.

■ **Pages 94 and 95:** **Walls**, painted **Dado**, Soubassement Vert Matte, 7'6" x 2'2 1/2", \$188/panel—Zuber Inc. (R,T), 979 Third Ave., New York 10022; 212-486-9226. **Kent library bookcase**, (Continued on page 150)

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## PRODUCT INFORMATION

Continued from page 149

from the Mark Hampton Collection, #5201-32 top, #5200-31 base, \$6,047—Hickory Chair Co. (M), PO Box 2147, Hickory, N.C. 28603, 704-328-1801. **Carlton writing desk**, #6-577, \$3,499—Heckman Furniture Co. (M), 1400 Buchanan, SW, Grand Rapids, MI 49507, 800-253-9249. **Book coffee table**, #985, \$775—Sarrell, Ltd. (M), PO Box 3548, Wilson, N.C. 27895, 719-291-1414. **Book table**, (on coffee table), #585-053, \$1,379—Drexel Heritage (M), 101 North Main St., Drexel, N.C. 28619, 800-447-4700. **Biedermeier library table**, #5508, \$2,600—John Widdicombe Co. (M), 601 Fifth St., NW, Grand Rapids, MI 49504, 616-459-7173. **Upholstered Chair**, Diana, \$2,125 (also available C.O.M.), \$1,100—Charlotte Moss & Co. (R,T), 1027 Lexington Ave., New York 10021, 212-772-3320. **Library stool/steps**, #1303, \$345 (\$25 shipping)—Eximius (MO), 1000 Green Bay Road, Winnetka, IL 60093, 800-221-9464. **Rug**, Hommage à Artemis, hand-painted design on silk rug, \$13,200 by Lyle and Umbach, Ltd. (M), 146 West 57 St., New York 10019, 212-307-0070. Available at Luten Clary Stern (T), 1059 Third Ave., New York 10021, 212-838-6420. **Wood floor**, Villa Nova®, #E11 Gun Stock—Bruce Hardwood Floors, (M) 16803 Dallas Parkway, Dallas, TX 75248, 800-722-4647. **Wallpaper on screen**, Bibliotheque, #1461, 27" wide, \$120/roll—Brunschwig & Fils (T), 979 Third Avenue, New York 10022. Available at—Wallpapers East (R), 1190 Third Ave., New York 10021 212-861-9420, 212-861-9420. **Small Bouliotte lamp**, red tote, #425, large Bouliotte lamp, \$1,025—Charlotte Moss & Co. (R,T), 1027 Lexington Ave., New York 10021, 212-772-3320. **Paisley throw**, #1,200, **pillow**, \$600; **iron urns**, \$1,500/pr.—John Rosselli (R,T), 523 E. 73 St., New York 10021, 212-772-2137. **Bristol Clock**, #8178, \$885—Sarrell Ltd. (M), PO Box 3548, Wilson, N.C. 27895, 919-291-1414. **English dog print**, with burl frame, \$95, **map covered box**, \$160—ABC Carpet & Home (R), 888 Broadway, New York 10003, 212-473-3000. **Iittala Vase** designed by Alvar Aalto, \$375—Royal Copenhagen (R), 683 Madison Avenue, New York 10021, 212-759-6457. **All Leatherbound books**, \$75/ea.—J.N. Bartfield Books, Inc. (R), 30 W. 57 St., New York 10019, 212-245-8890.

## SEEING STARS

■ **Pages 96 and 97** **Lampshades** hand-painted by Lee N. Garvey, custom-made, \$70/ea., with lamp shown, \$150—Keesal & Mathews (R), 1244 Madison Ave., New York 10128, 212-410-1800. **Paper Shades**, 1297 Third Avenue, Apt. 2R, New York 10021, 212-288-1974. **Star hook**, #12 by Jean Woodman Designs, curtain tiebacks also available, \$24/pr., both in gold, copper and silver finishes, made to order, shipping and handling not included—Jean Woodman Designs, 2907 Dartmouth Road Alexandria, VA 22314, 703-370-5678. **Venetian plates**, dinner \$80, salad, \$60—Henri Bendel (R), 10 West 57 St., New York 10019, 212-247-1100. **Charger** under Venetian plate, \$75, gold **Star plate**, \$75. **Plate with stars and moons**, buffet, \$48, lunch, \$28. **Napkin**, \$28/ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10020, 212-753-7300. **Orbit flatware**, by Sasaki, estimated retail price 5-piece place setting, \$76—D.F. Sanders (R), 127 E. 57 St., New York 10022, 212-753-2121. **Water goblet**, #146-002, Ermitage, \$343. **Firmament footed compote**, #343-230, \$2,060—Saint-Louis, Cristal de France (M), 745 Fifth Avenue, New York 10151, 212-838-3880. **Star andirons**, bronze, \$3.075/pr. by Lyle & Umbach—Luten Clary Stern (R), 1059 Third Ave., New York 10021, 212-838-6420. **Star Wallpaper**, Corona® #WS13, \$45/yd.—Osborne & Little (T), 979 Third Avenue, New York 10022, Available at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830, 203-625-0184. **Tiles**, 4 in., Carrillo Mexican White, #MXA22A, \$1/ea.—Elon Inc. (T), A & D Building, 150 E. 58th Street, New York 10015, 212-289-4427. **Bird basket**, 24" × 36", \$1,800—Lexington Gardens (R), 1008 Lexington Avenue, New York 10021, 212-861-4390. **Wallpaper**, Etruscan Metallica #O12017, 27" wide, \$120/roll—Norton Blumenthal (T), 979 Third Avenue, New York 10022, available at Anne Mullin Interiors 289 Greenwich Ave., Greenwich, CT 06830, 203-625-0184. **Hanging basket Flower plaque**, \$90, **Green vase**, \$240. **Trellis obelisks**, \$90 each, **Planter**, \$90—Limited Editions (R,T), 253 E. 72 Street, New York 10021, 212-249-5563. **Desk chair**, #FS 96 \$995 COM—Grange Furniture, Inc. (M), 200 Lexington Avenue, New York 10016, 212-685-9057. **Star tiebacks**, for curtains, made by William Harvey \$300—Katie Ridder Home Furnishings (R), 944 Lexington Avenue, New York 10021, 212-721-2345. **Mushroom print**, \$225, **globe print**, \$260—J. Pocker & Sons (R), 824 Lexington Avenue, New York, 212-838-5488. **Sun mirror**, \$340—Adrien Linford (R), 1320 Madison Avenue, New York 10128, 212-289-4427. **Bird basket**, \$6.50, **wooden eggs**, \$75/ea., **green and white rug**, 4' × 6' \$288—Museum Collection (R), 306 Dartmouth Street, Boston, MA 02116, 1-800-442-2460. **Chair**, \$189, The Door Store (R), NYC, 100 stores. **Star fabric**, Stars, #92390, oyster, \$87/yd., from Hiss—Lyndhurst, part of National Trust Collection, F. Schumacher & Company (T), 79 Madison Avenue, New York 10016. Available at Anne Mullin Interiors, 289 Greenwich Avenue, Greenwich, CT 06830, 203-625-0184. **Leaf box**, made to order—Ercol, 180 E. 2 Street, New York, 212-529-6128.

## AN URBAN HOMESTEAD

■ **Page 98** **Curtain fabric**, Checkmates #602461 in Spruce, \$23/yd., **large ottoman fabric**, Liberty Plaid #603234 in Forest, \$23/yd., **pillow fabric**, Spring Garden linen #656751 in Opal, \$15/yd.—Waverly (T), 79 Madison Avenue, New York 10016, 800-423-5881. **Sofa fabric**, Knightsbridge Floral, \$80—Ralph Lauren Home Furnishings (R), 867 Madison Avenue, N.Y. **Selected Antiques** from The American Country Store (R), 57 Main Street, East Hampton, New York 11937, 516-324-BARN; **English Country Antiques** (R), Snake Hollow Road, Bridgehampton, N.Y., 11932, 516-537-0606.

## SANTA'S DELIVERIES

■ **Page 104** **Folding chair**, \$14.95, **slipcover**, \$60—Conran's Furniture Dept. (R,MO), 160 E. 54 St., New York 10021, 212-371-2225. **Scotch pine basket**, handmade from Scotch broom and unpeeled willow, 14" × 6", \$15.95—Crate & Barrel (R,MO), PO Box 3057, Northbrook, IL 60067-3057, 800-323-5461. **Gazebo-shaped bird feeder**, #1300, white pine, 7" × 14", \$89—The Home Bunch, 628 Santa Cruz Ave., Menlo Park, CA 94025, 800-345-5233. **Wire fruit baskets**, 10" × 12", #75-449173, \$16—Gardener's Eden, Mail Order Dept., PO Box 7307, San Francisco, CA 94120-7307, 415-421-4242. **French salad garden in a box**, 17" long, 14" wide, 4 1/2", #75-447847, \$21.50—Gardener's Eden, Mail Order Dept., PO Box 7307, San Francisco, CA 94120-7307, 415-421-4242. **Blue-and-white porcelain bowl**, 8 1/2" × 4 1/2", #74-409292, \$12—Gardener's Eden, Mail Order Dept., PO Box 7307, San Francisco, CA 94120-7307, 415-421-4242. **Faux pear candles**, unscented, 5", #4862, set of 3, \$29—Rose & Gerard, A Smith & Hawken Catalog, 55 Sunnyside, Mill Valley, CA 94941, 415-383-4050. **Blue-and-white checkerboard earthenware pitcher and cup and saucer**, #3019, \$32, 16 oz. cup and saucer, #3017 (can double as a soup-and-sandwich set) \$22; pattern also available in a 9 1/2" square plate, a 5 1/2" 2-quart fruit bowl—Rose & Gerard, A Smith & Hawken Catalog, 55 Sunnyside, Mill Valley, CA 94941, 415-383-4050. **Artichoke and melon needlepoint cushions**, 17 1/2" sq. (stuffing and backing not included), Made in England Artichoke 17 1/2" sq. #4870, \$84; melon 19" × 19", #4869, \$84—Rose & Gerard, A Smith & Hawken Catalog, 55 Sunnyside, Mill Valley, CA 94941, 415-383-4050. **Terra-cotta buffet plates**, painted and glazed by hand, 11" D., Available in pumpkin, burgundy and green, (specify color) #4860, \$16/ea.—Rose & Gerard, A Smith & Hawken Catalog, 55 Sunnyside, Mill Valley, CA 94941, 415-383-4050. **Redware jar**, 11" × 7 3/8", #180034, \$78—Colonial Williamsburg, PO Box CH, Williamsburg, VA 23187, 800-446-9240, in Virginia call 804-220-7463. **Wild rose porcelain dessert plates**, 7 1/2" D., \$100/set of 4—Tiffany & Co. (R,MO), Fifth Avenue and 57 Street, New York 10022, 800-526-0649. **Majolica sunflower plates**, Portuguese glazed earthenware, 8" D., \$48/set of 4, #78-376830—Williams-Sonoma, Mail Order Dept., PO Box 7456, San Francisco, CA 94120-7456, 415-421-4242. **Caran D'Ache art set**, made in Switzerland. Deluxe art set includes 72 painting crayons, 10 graphite pencils, a crayon holder, and an etching tool. Comes in a wooden box with 2 removable wooden trays, #70097, \$160—The MoMA Design Store (R,MO), 44 West 53 St., New York 10019, 800-447-6662. **Octagonal storage boxes**, made of sturdy cardboard, 11" and 12" D., 7 1/2" H., #82-450254, \$25—Hold Everything, Mail Order Dept., PO Box 7807, San Francisco, CA 94120-7807, 415-421-4242. **Italian scrapbooks**, sturdy library cloth bindings, Italian paper covers, brass cornered, acid-free pages. **Fleur de Lis patterned cover**, #35550, \$29, Medici, #35568, \$29; **colorful covered scrapbooks**, available in red, yellow or blue, 11" × 15", #29959, \$26. Set of 10 refill pages, #30759, \$8.95—Exposures, 9180 Le Saint Drive, Fairfield, OH 45014, 800-222-4947. **Blue-and-white Summer Scalloped quilt**, Althea, produced by Cameo Interiors for Victoria Morland, twin, \$65; full, \$85; queen, \$110; king, \$125—Victoria Morland, Shop (R,MO), 5805, Sunset Dr., Miami, FL 33143, 800-243-2822, for free catalog 800-422-4400. **Desk clock**, reproduced from an original 18th-century antique, battery-operated quartz movement, batteries not included, #T-DC, 3 1/4" × 5", \$70, also available as a wall clock and mantel clock—Shopping in Old Salem, Box 10400, Winston-Salem, NC 27108, 800-822-5151. **Handwoven blue-and-white floral basket**, hand-painted bamboo, 21" H. to Handle, #107, \$56. **Holstein tableware**, (cow motif bowls), hand-painted 5" ceramic bowls, #871, \$26/set of 4, **cow spoons**, #544, \$16/set of 4, **vegetable prints**, reproduction 19th-century prints by the famed French nursery Vilminot-Andrieux, 19 1/4" × 25", **large cabbage print**, #937, **large carrot print**, #835. Unframed only \$14/ea., \$24/pair—Ballard Designs, 1670 DeForest Avenue, N.W., Dept. 849, Atlanta, GA 30318-7528, 404-351-5099. **Florentine console table**, \$1275—Zona, 97 Greene Street, New York 10012, 212-925-6750.

## COTTAGE INDUSTRY

■ **Page 108** **Georgia Fairholme**, 185 E. 85 St., New York 10028, 212-410-4035. **Main room**: sofa slipcover in blue stripe, Shelley #6935204—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Main room**: Rug—Rosecore Carpet Co., Inc. (T), 979 Third Ave., New York 10022. **Main room**: Rosy Swag wallpaper border, call for available colors, 11 yd/roll, \$18.50—Laura Ashley Home (R), 714 Madison Ave., New York 10021, 800-367-2000 (mail order only). **Landing**: Cottage Sprig bedroom wallpaper, rose-moss-white, 11 yd roll, \$30. **Landing**: Isabelle bedroom wallpaper border, comes in 4 colors, 11 yd roll, \$18.50—Laura Ashley Home (R), 714 Madison Ave., New York

10021, for mail order call 800-367-2000. **Fabric on bedspread**, Le Rosier, #9152—Cowan & Tout (T), 979 Third Ave., New York 10022. **Dhurri rug**—Doris Leslie Blau, Inc. (R,T), 15 E. 57 St., New York 10022, 212-759-3715.

## ENGLISH GARDEN

■ **Page 115** **Hand-painted writing table**, \$2400; **One of a pair of late-19th-century opaline hand-blown glass vases**, the pair, \$2100. **Elvenden white column candlestick lamp**, \$215; **Pleated shade**, 17", cream colored, \$250; **2 Minton dishes with painted fruit center and aqua rim**, ca. 1825, #9-633B, each, \$375; **Elkin & Neuhon blue transfer plate**, 1844-55, \$500; **Blue-and-white Copeland teapot**, ca. 1885, #724, \$385; **Pair of late-19th-century blue transfer saucers** with covers and stands, #173b, \$325—Charlotte Moss & Co., 1027 Lexington Ave., New York, NY 10021, 212-772-3320.

## CLOUD-NINE KITCHEN

■ **Page 116** **Designer**: Agnes Bourne, ASID for the San Francisco Decorator Showcase 1990—550 15th St., San Francisco, CA 94103, 415-626-6883. **Painted finishes**—Shelley Masters Studio, 601 Minnesota, San Francisco, CA 94107, 415-695-7844. **General contractor**—Baker Construction, 24C Beaulah St., San Francisco, CA 94117, 415-750-0319. **Cabinets and butcher block**—Cabinet Works Co., 3645 Magnolia St., Oakland, CA 94607, 415-834-0108. **Tile and marble**—G.B. International, 23384 Foley St., Hayward, CA 94545, 415-732-7050. **General painting**—Bassing Painting, 1337 So. 31 St., Richmond, CA 94804, 415-235-5551. **Kitchen Aid appliances**—Excel Distributing, 1010 Lakeville St., Suite 2A, Petaluma, CA 94952, 707-762-3392. **Viking range**—Bob's Supply, 1665 Mission St., San Francisco, CA 94103, 415-626-6246. **Grohe faucets, KWC faucets, Franke sinks**—P.E. O'Hare, 945 Bryant St., San Francisco, CA 94103, 415-431-4280. **Mirrors**—Specialty Glass, 214 Quint St., San Francisco, CA 94124, 415-821-2929. **Glass block**—Glass Block Designs, 381 11th St., San Francisco, CA 94103, 415-626-5770. **Accessories**—Williams-Sonoma (R, MO), 150 Post Street, San Francisco, CA 94108, 415-983-9878. **Pendant lights supplier**—Brass Light Gallery, 719 So. 5 St., Milwaukee, WI 53204, 415-383-0675. **Stools**, designed by Agnes Bourne, made by John O'Hare, PO Box 1001, Sebastopol, CA 95473, 707-829-8066.

## ENTERTAINING PLUS

■ **Page 121** **Pink glass plate**, under vodka, \$14 ea.; **Murano glass vases**, sand blasted in pink and green, \$56 (sm), \$68 (med), \$76 (lg)—Zona (R), 97 Greene Street, New York 10013, 212-925-6750. **Blue glass plate**, under gravlax, designed by Messo-lini, \$130/set; **Glass plate**, under vegetables, Limelight designed by Goran Waroff for Kosta Boda—New Glass (R), 345 West Broadway, New York 10013, 212-431-0050. **Serving knife**, with blue handle, \$39/ea.; **yellow plate**, under shrimp in vodka, \$54/ea.; **green leaf plate**, under poached pear, \$35/ea.—Dampierre & Company (R), 79 Greene Street, New York 10013, 212-966-5474. **Hand-painted multicolored plates**, next to shrimp, \$150/for 6; **yellow Damask napkins**, \$13/ea.; **turquoise napkins**, \$9.50/ea.; **hand-painted green dessert plate** under misted oranges, \$150 for 6—Wallman-Gold & Good Company (R), 116 Greene Street, New York 10012, 212-431-1888. **Antique lace tealoch** under poached pear, \$240—Trouville Français (R), 552 E. 87 Street, New York 10028, 212-737-6015.

## A LAVISH BUFFET MENU

■ **Page 123** **Punch bowl**, on buffet table, **Copper wire basket**, with fruit arrangement, **Christmas holly tree**, on buffet table, **Wheat arrangements**; **Monkey planter**, holding kumquats—Lexington Gardens (R), 1008 Lexington Ave., New York 10028, 212-861-4390. **Fruit arrangement**, in copper wire basket—Manhattan Fruiter (R), 210 E. 6 Street, New York 10003, 212-260-2280. **Antique platters on buffet table and on dessert table**, of various shapes and sizes, \$750-\$1500, **brass punch ladel**, \$385—James II Galleries (R), Ltd., 15 E. 57 Street, New York 10022, 212-355-7040. **Dessert plates**, \$11 ea.; **Small bowls**, containing Kiwi sauce and Lemon Cord, \$20/ea.—Blue Italian by Spode, The Royal China & Procelain Companies Inc. (M), 1265 Glen Avenue, Moorestown, New Jersey 08057, 609-866-2499. **Antique brass candlesticks**, on buffet table and dessert tables in a range of styles and sizes, \$630-\$1800—Burke's Ltd. (T), 979 Third Avenue, New York 10022, 212-308-7551. **Napkins**, on buffet table, \$12.50 ea.—Pierre Deux (R), 870 Madison Avenue, New York 10022, 212-470-9343. **Blue plates**, piled on buffet table, \$15/ea.; **tea set**, on dessert table, **Platter**, under raspberry tarts, \$225, Blue Canton Design—Mottahedeh (M), 225 Fifth Avenue, New York 10010, 212-685-3050. **Cake Platter**, under Crystalized Ginger Walnut Cake—Roselli (R), 225 E. 72 Street, New York 10022, 212-772-2137. **Paisley tablecloth**, Pattern # 52451 Sendar Paisley, \$82/yd.—Schumacher (M), 939 Third Avenue, New York 10022, 212-415-3900. **Cut crystal bowl**, with strawberries—Tiffany & Co., 727 Fifth Avenue, New York 10022, 212-755-8000. **Lamp with paisley pleated shade**,—Charlotte Moss & Co. Ltd. (R), 1027 Lexington Avenue, New York 10022, 212-772-3320. **Folding screen**, made by Dee Davis. Do-it-yourself decoupage supplies available by mail send \$2.50 for catalog—Adventures in Crafts (MO), PO Box 6058, Dept. PRS, Yorkville Station, New York 10128 ■



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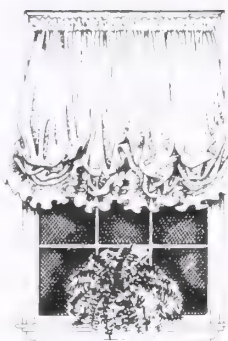
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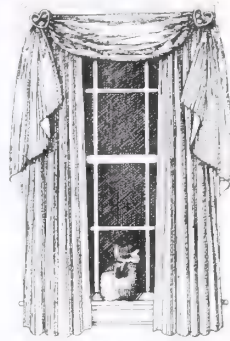
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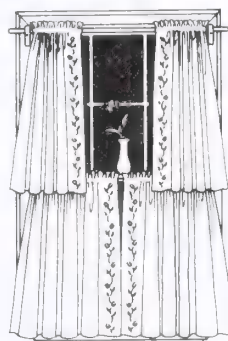
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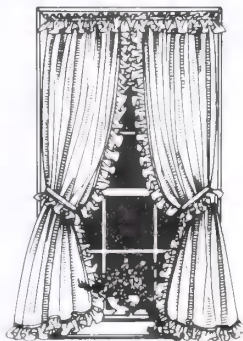
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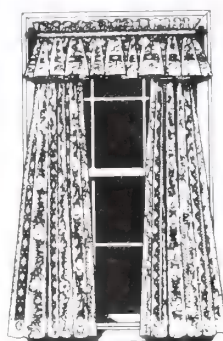
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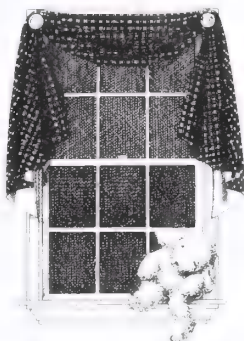
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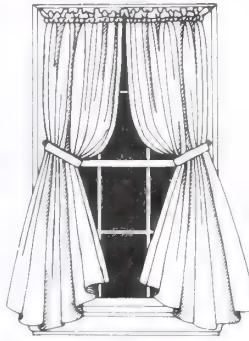
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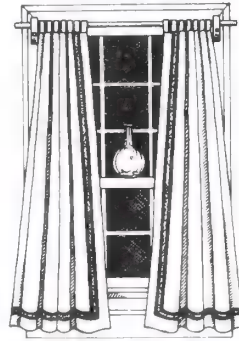
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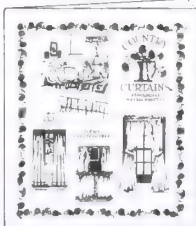
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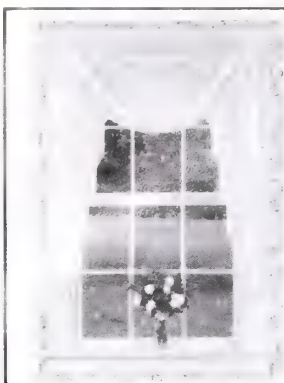
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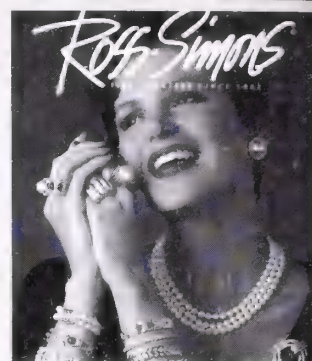




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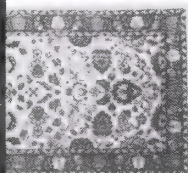
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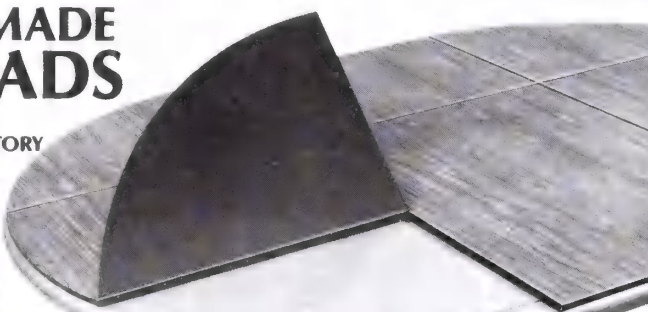
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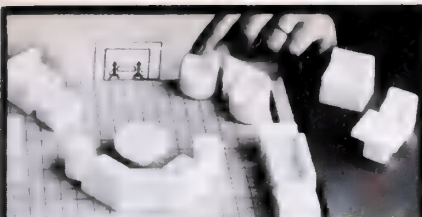
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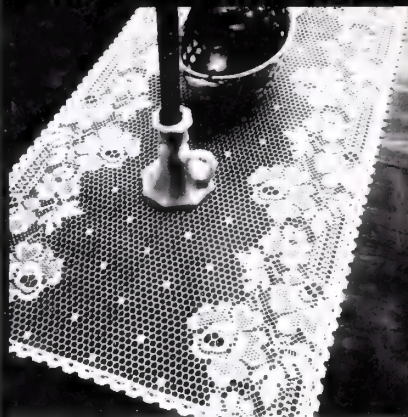
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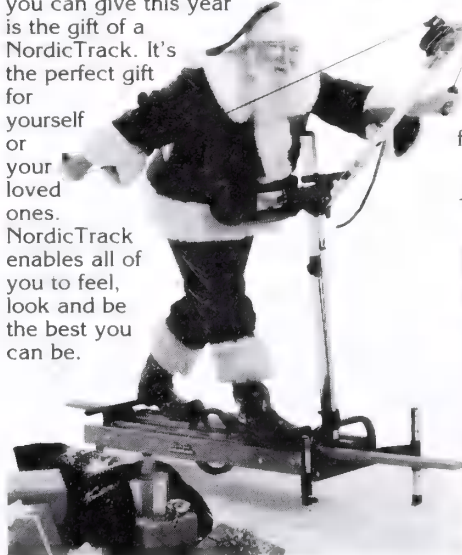
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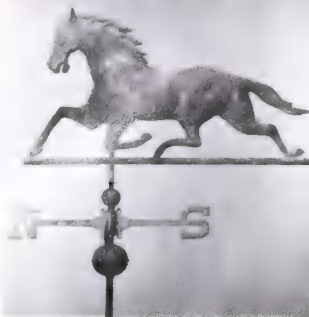
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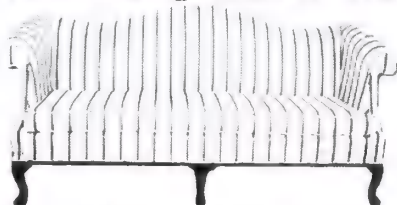


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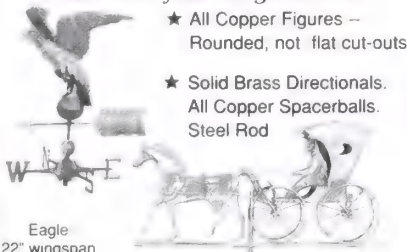
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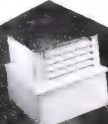
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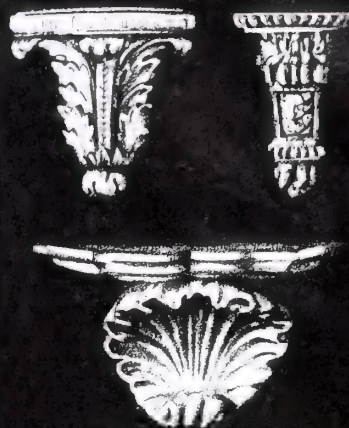


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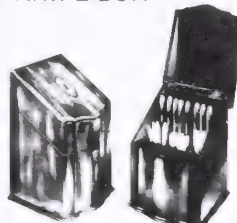
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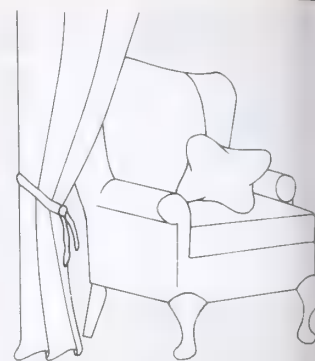




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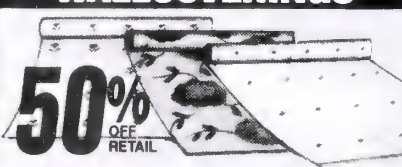
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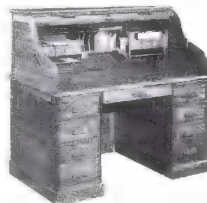
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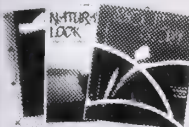
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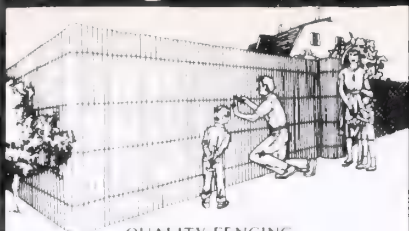
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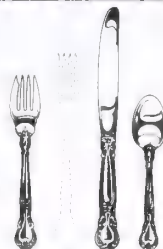
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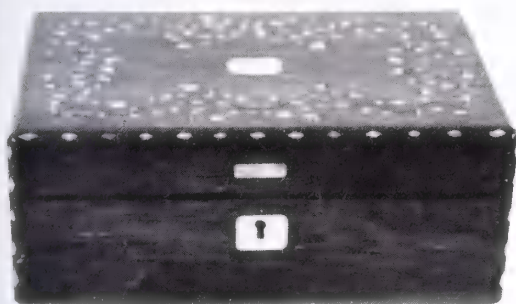
# YOUR COLLECTIBLES

By RALPH and TERRY KOVEL



□ On my drop-leaf table the legs that move have wooden hinges. The slightly curved legs have carved ball-and-claw feet. When was this sort of table popular? —S.M., St. Petersburg, Fla.

You own a Chippendale-style drop-leaf table popular in the 1770s in America. Early tables were often made with wooden hinges. Although some broken wooden hinges were replaced with metal ones, tables with the original hinges are more desirable. Your table is above average because of its well-shaped legs. If made of mahogany, it is worth about \$8,000. If walnut or cherry, \$4,000.



□ My mahogany box is inlaid with mother-of-pearl outlined by thin silver wires. It is 4 by 6½ inches. What was its use? I paid \$75 for it. —L.M.I., Royal, Ark.

You have either a tea box or a trinket box. It is a type made from about 1780 to 1860. These boxes were made with compartments to hold tea or jewelry and other valuables. Tea was worth almost as much as precious jewels in early days, and the lock was there to discourage theft. You made a good buy; the box is worth \$175.

□ The frame on my mirror is walnut with gilded trim. It is about 3 feet high and has old glass. How old is it?

—L.G., Gretna, La.

Your mirror was probably made between 1730 and 1760. Mirror frames like yours were first used in England during the Queen Anne period and in America during the 18th century. With the original glass, it is worth about \$5,000.



□ My cast-iron clock is 10 inches tall and decorated with painted and pearl inlay flowers.

The brass works are marked "T.D.R. & Co., Bristol, Ct. U.S.A." —J.A., Charlotte, N.C.

Your shelf clock was probably made in the 1850s—thousands of different types were made in Connecticut in the mid-19th century. Cases often had the French-inspired curved lines and scrolls seen on your clock. The maker's initials shown are not on any lists of known clockmakers. Small shelf clocks like yours are rare. In working condition, it is worth about \$500.



□ I own a dark-blue enameled vase that is 6 inches in height. What can you tell me about it? —O.G., Farmersville, Ill.

Your type of vase has been made for more than 100 years. The enameling is known as cloisonné, an exacting process still done in the Far East. If made before 1900, it is worth \$350. If new, about \$290. ■





# FRENCH LESSONS

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## ROLE MODEL



By RHODA JAFFIN MURPHY

Could there ever have been a time when the words "French Country" would evoke blank stares? When the bright, small-patterned prints of Provence were not as familiar to us as chintz, and the name "Pierre Deux" meant simply Pierre Two? This was the case 23 years ago when two old friends, American Pierre LeVec and French-born Pierre Moulin, opened a small shop devoted to French country antiques.

At the time most people's idea of French style was the white-and-gold imitation Louis XV furniture incorrectly known as "French Provincial." The Pierres, as they were inevitably dubbed, set out to show Americans—or at least visitors to New York's Bleecker Street—what French country looked like.

The success of Pierre Deux was virtually instantaneous. Everyone who walked into the shop was charmed by the richly patinaed and playfully carved armoires, tables and chairs they showed. The accessories were equally delightful—brightly painted faience and tiles. Also pleasing to early patrons were the prices. "When we started," recalls LeVec, "young couples could buy something in the shop for \$100 that today would sell for \$1,000."

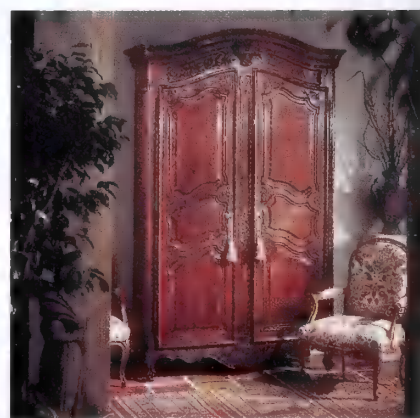
As popular as the furniture was, Pierre Deux really took off with

the introduction on Bleecker Street of gaily colored and delicately patterned Souleiado fabrics from Provence. Moulin brought in some Souleiado pillows, which sold overnight. Soon, Pierre Deux was importing yard goods by the mile.

Three Pierre Deux books on local French country styles—Provence, Brittany and Normandy—spread the message beyond the East Coast. As the demand for country French objects grew, Pierre Deux met it. In as many years they had a network of 18 shops around the country. From coast to coast, French glazed earthenware, flower-strewn cottons and carved fruitwood furniture appeared as the main course or as the spice in remodeled barns, suburban ranches, beach cottages and city apartments.

A year and a half ago, Moulin and LeVec finally decided to take a breath and they sold all the shops except the original one to a French company, Les Arts des Provinces. But a new book on the Île-de-France, the suburbs of Paris, will be out this spring, and the partners still scour the French countryside for pieces: antiques for their store or to be copied for their line of Henredon reproductions. They continue to be fueled by a never-ending love of all things rustic and French and by their desire to spread the word. ■

**Above: Pierre Moulin (left) and Pierre LeVec have been teaching Americans French country style since they opened their first shop. Below from left: Souleiado prints, which were an overnight sensation; the first Pierre Deux book; an armoire in the Provençal mode.**





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# HOUSE BEAUTIFUL



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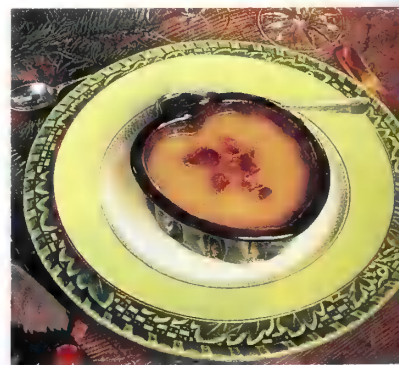
A sparkling tree and garlanded mantel unite tradition and verve in a room by designers Ed Bouchard and Bud Yeck. Blue-and-white porcelain, Bardith, Ltd. Tree decorations, ornaments, cards, beads, garlands, wheat wreath, teddy bears, lights; all from Places in the Heart. Photograph: Walter Smalling.



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# THINKING ALOUD

*My daughters discovered the delights of baking just as I did as a child, hovering in the kitchen while my mother made plum puddings and a dark, fruity Christmas cake*



LILO RAYMOND

*Every family seems to have its own distinct way of celebrating Christmas, a way that is risky to alter (change the traditional turkey dressing and hear the children's outrage), a way that is a harmonious blend of the childhood Christmases of husband and wife. Here our food editor, Jane Ellis (above), born and raised in Britain and married to a Louisianan, shares her family's traditions.*

—JOANN R. BARWICK  
EDITOR IN CHIEF

**M**ine is a tale of three Christmases, each in a different setting. The first in England as a young girl; the second in the Deep South with my American husband, Bill, and now, for more than 20 years, our Yankee Christmases on a farm in Connecticut or in a Manhattan apartment.

Our Christmas dinner is a rich mix of all my Christmases past. I go through the red file in which I keep all my holiday paraphernalia, together with precious letters from my mother and Mimi, my mother-in-law, answering my pleas for recipes—English plum pudding, southern biscuits, the whole transatlantic kit and caboodle. There is a little

scrapbook of recipes I made for my mother when I was a child. A yellowed pamphlet on “Christmas Cheer” put out by the English Ministry of Food during the austere days after World War II contains some Christmas wisdom and some recipes—one for mince-meat I still use today. But something called “mock cream,” a dreadful concoction of custard powder, evaporated milk and margarine, I no longer need. Eventually, real cream returned to Britain, and how good it is, but I have always preferred rum sauce with my beloved Christmas pudding. My sister and I would somehow always be the lucky ones to find a sixpence in our servings, and I continue this childhood game of hide-and-seek today, using dimes, of course.

My first Christmas in America introduced me to a brand new set of traditions. My mother's sage-and-onion stuffing was replaced by Mimi's cornbread dressing. And there was a new potato, the sweet one—with marshmallows, no less! Three favorites from Louisiana remain fixtures on our menu and they all call for pecans, those wonderful New World nuts that showered from the huge tree in the Ellises' backyard: ambrosia, a splendid combination of oranges, coconut and chopped pecans; pecan pie, worth every sticky calorie; and a cranberry sauce that depends on a nutty crunch for its magic.

As my daughters grew up they discovered the delights of Christmas baking, just as I had done as a child, hovering in the kitchen each October while my mother made a batch of plum puddings and a dark, fruity Christmas cake. Those enticing aromas sparked for me the excitement and anticipation of the Christmas season as the puddings and cake slowly ripened over the next three months with regular doses of rum and whiskey. As the years went by my daughters added treats of their own. Clare makes decadent chocolate truffles with a little help from Julia Child; Kate creates a veritable woodland setting with her *Bûche de Noël*.

Kate recorded and decorated a Christmas menu several years ago and we seem to stick to it, sometimes adding a new vegetable dish because we love them so much. Nobody minds the repetition; in fact, they insist on it. *Céleri rémoulade* with cilantro always

begins the meal. Bill loves sausage or force-meat stuffing and browned chipolatas around the turkey; he tolerates the chestnuts I insist on stuffing in the neck. Kate is mad for the bread sauce—a mountain of bread-crumbs simmered in milk with an onion, a good bouquet garni and butter, topped with nutmeg. I am the only one who wants Brussels sprouts, but everyone likes the “bubble and squeak” made with the leftovers. Clare loves the glazed parsnips, and everyone loves the cranberry sauce. We sit at the table for hours and enjoy what Clare calls “the vacuum at the end of the feast.”

On Christmas Eve, wherever we are, we play the same hallowed Christmas music, mostly English, and we trim the tree with the painted clay ornaments made by the children when they were small. The supper is always country ham and homemade biscuits. Then out to a carol service and straight back home, where, if you can believe it, we still read aloud “’Twas the Night Before Christmas.” The children's homemade felt stockings, pretty tattered by now, are still hung up. At this point I don't know whether they are trying to please us or we are trying to please them.

Because I insist, we celebrate Boxing Day, a sensible if transparent English ruse for shamelessly extending this wild indulgence for one more day. It is all topped off by trifle, that omnipresent Brit dessert that looks a bit like a candy hedgehog with its blanched almonds sticking up in the whipped cream.

These are some of our rituals—silly, ordinary, but important to us anyway. They serve to focus our memories of those now gone and our hopes for those to come. I suppose it is natural to wonder whether maybe a fourth Christmas will emerge for me out of the lives of my children. ■

*Jane Ellis*

JANE ELLIS  
FOOD AND ENTERTAINING EDITOR



# STYLE BEAT

Editors SALLY CLARK and DARA CAPONIGRO



## MARKET PICK

The Seventh Avenue fashion world used to speak of "hot items," but these days the term might describe furniture—the piece with a one-of-a-kind look that has the power to change a room. HB's choice of market: Metal twig table (left), \$813, a best-seller by John Mascheroni for Jeffco.

JESSE GERSTEIN



ELIZABETH HATHORN

**D**ecorated with an old advertising slogan, the country seed box (above) is a versatile organizer for desks and kitchen counters. Or use it as we have, to make a cheery indoor window box for plants. \$28.50. Item #7635 from Country Loft, 800-225-5408.



TOM McWILLIAM



## WELL-BRED FLOORCLOTHS

Pug on a Rug (below) is one of 42 breeds artist Mary Ellen Bilisnansky-McMorrow celebrates on her painted floorcloths, \$300 for 2-by-3-foot size. Special breeds for an additional \$25. Details: Ground Dogs, 101 E. Thomas Court, Kennett Square, PA 19348; 215-388-1958.



STEVE TAGUE

**J**erome Weinrib (top center, at far left), chairman of ABC Carpet & Home, believes in selling designer looks at retail. In the past few years, the business his grandfather started in 1897 with a pushcart has exploded into a top specialty source offering rugs, antiques, linens, bedding and furniture. Unique pieces such as these accessories (top right) and kilim-swathed daybed (above), are found on global buying trips by Weinrib's daughter and son-in-law, Paulette and Evan Cole (top center). ABC Carpet & Home, 888 Broadway, NYC 10003; 212-473-3000. ►

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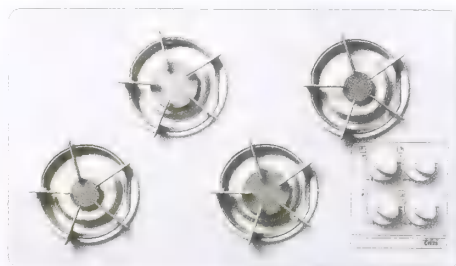
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# STYLE BEAT

**T**hroughout the year, Marilyn Hannigan sells 18th- and 19th-century American antiques at Cherishables, her shop in Washington, D.C. But each November she takes a pause from the wares of the past to offer treasures made today: delicate and whimsical Christmas ornaments lovingly crafted by Virginia artist Julie Lea.

*Handcrafted of wood, plaster and papier mâché, Cherishables' ornaments are heirlooms of tomorrow*



**H**andmade ornaments have been a tradition at Cherishables since 1974. Hannigan first sought out handcrafted ones when she was unable to find commercial items that suited her shop.

The work starts in January, when the store owner and artist develop ideas for new designs for the coming Christmas.

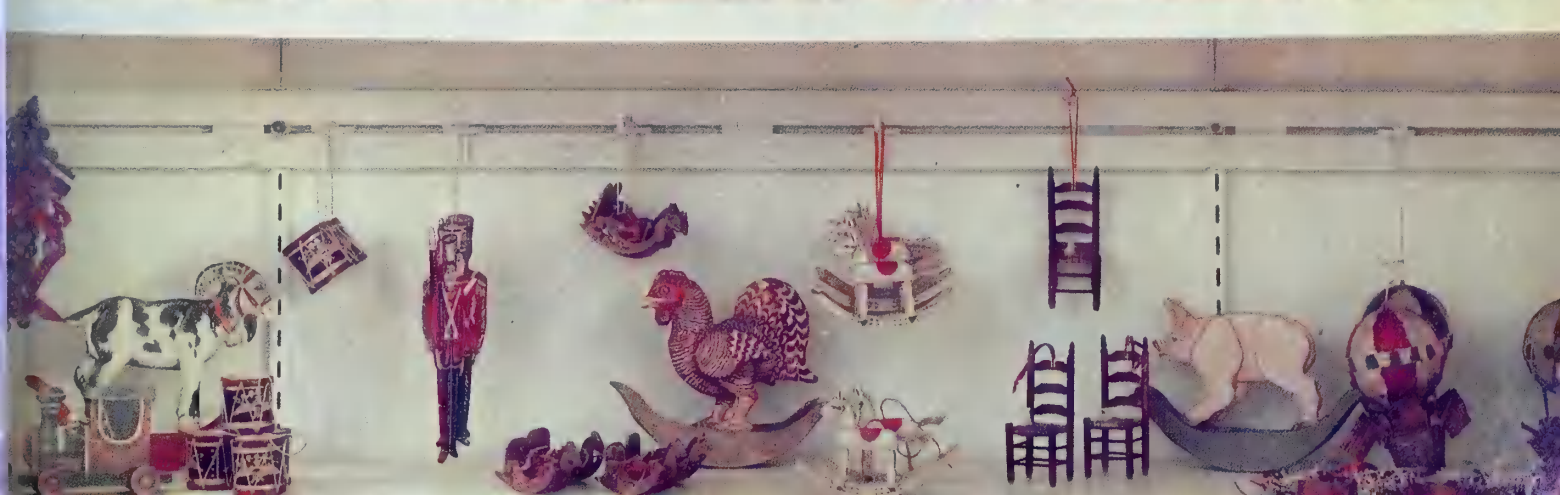
One year, artist Julie Lea carved wood animals, all on rockers, inspired by Early American folk artist Edward Hicks's Peaceable Kingdom: The rocking pig and rooster (above and opposite, bottom shelf) and goat (opposite, bottom shelf) are still available, \$95 each.

Other popular designs that are brought back each year: a hot-air balloon, \$35; a gilded birdcage (left), \$15; and a rabbit on wheels, (above), \$35.

As part of this special preview for House Beautiful, Marilyn Hannigan invites our readers to order directly from Cherishables, 1608 20 St., NW, Washington, D.C. 20009; 202-785-3616. ■

Editor ALLISON PERCIVAL  
Photographer WALTER SMALLING









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# STYLE BEAT



RICK SMITH

## SITTING PRETTY

Pearson's tufted back chair (above) is our favorite new version of an Edwardian classic, about \$1,128. Also unskirted with turned legs. Stores: 919-882-8135.

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JEFF McNAMARA

**N**ew twist on holiday lights: This pink pig parade (above), \$22, is one of 24 clever styles from Primal Lite. To learn about others—lobsters, cats, fish among them—and stores, call 415-540-6494.

**M**ichael Ridel crafts his birdhouse-size models from old wood. For a brochure of designs, including the Colonial (right), \$725, and Cape (below), \$475, send \$2: The Wood Shed, Ste. 119, 12021 Wilshire Blvd., Los Angeles, CA 90025; 213-476-6883.



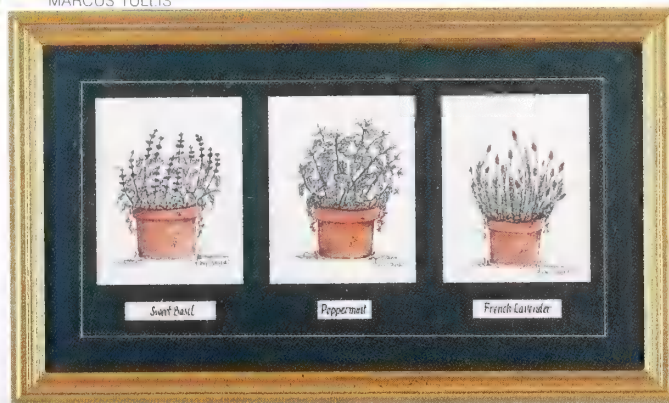
MARK MCINTYRE

JOHN VAUGHAN



**I**nnovative metal artist Eric Cogswell has come up with two fantasy objects (right) for the season: overscale rusted metal wreath, \$1,900 (about 48 inches in diameter); seven-stem candelabra, \$400 each. For stores, call Brambles: 707-944-0437.

MARCUS TULLIS



## FRAMABLE HERB GARDEN

Dress up the kitchen with a delicately rendered herb print (left), \$59, framed in cherry, scrubbed pine or gilded wood. From Mary Hughes Designs: 800-462-9849; or 717-826-0729. ►

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# STYLE BEAT

## HANDMADE TABLE

**C**onnecticut furniture maker Richard Orsi crafts this handy little side table from American maple wood (below). In mahogany stain or lacquer green, black, crimson or terra cotta, \$250 plus shipping. 1 Forest Rd., Darien, CT 06820; 203-327-2475.



STEVE TAGUE

FOR MORE DETAILS,  
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WILLIAM MINARICH

## FAMILY AFFAIR

**I**n Naples, Fla., the decorating shop of Rosemary Robinson (left, center) is known for unusual painted furniture, accessories and antiques. With her daughter, Allyn French (far left) and granddaughter, Allison Percival (near left), she scours Europe for finds like this tureen (below), \$375, custom made for the shop. She also has time to decorate clients' homes. R & R Robinson, 1290 Third St. S., Naples, FL 33940; 813-262-7151.



## WILLOWY CHARM

**I**nspired by old Blue Willow china, Ann Burbridge and Vivienne Neubach paint new and vintage baskets for their firm, Basketcase. Below, from left: Tray, \$35; round lidded basket, \$175; lap desk, \$140; lidded burden basket, \$230. From The Paisley Rabbit, 3610 Kavanaugh Blvd., Little Rock, AR 72205; 501-664-4175.



ELIZABETH HATHON

MARCUS TULLIS



## PRINTS IN BLOOM

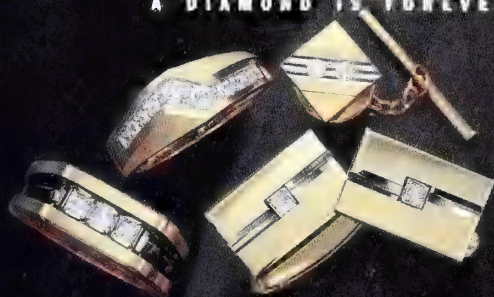
**L**ush cabbage roses (above) are part of a print series reproduced from 17th-century botanicals in the collection of London's Victoria & Albert Museum. Unframed, \$38. Send \$1 for flyer of 13 prints: J. Pocker & Son, 135 East 63 St., NYC 10021. ■



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Contributors WENDY BENCHLEY and JANE GENIESSE



**I**nstead of a cut tree, choose a live Christmas tree that can be planted in your yard in early spring. Trees are the lungs of the earth, absorbing carbon dioxide, releasing oxygen. If just one tenth of America's population planted Christmas trees each year, their gift to the environment would keep carbon dioxide levels down significantly.



ELIZABETH HATHORN

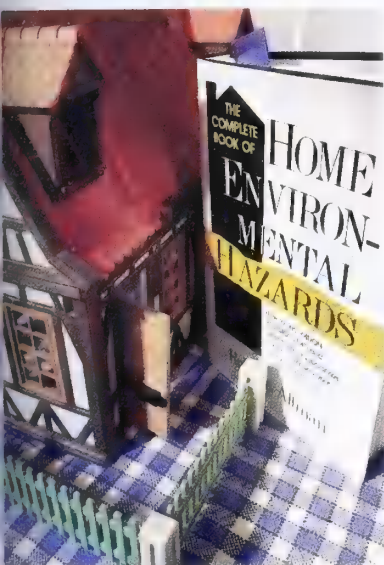
**S**ave money on bottled water with the Brita pitcher (above). Its replaceable filter improves the flavor and quality of ordinary tap water. Developed in Germany, the filter system removes chlorine taste and metals, such as lead. It is registered with the Environmental Protection Agency. Pitcher, \$30. To order: 800-562-2930.



TOM McWILLIAM

### ANDY AND YOU

Witty drawings by Andy Warhol make *A Coloring Book* (Callaway Editions, \$24.95) a delightful gift. Also delightful: The NYC fund-raising event Jan. 15, when pages from the book, colored by celebrities, will be auctioned. All proceeds go to help the Rainforest Alliance. Details are in the book. Orders: 800-ALL-BOOK.



**P**ollutants in the home can cause headaches, coughing, can even make breathing difficult. The good news, says author Roberta Altman, is that most home pollution can be eliminated. In *The Complete Book of Home Environmental Hazards* (Facts on File, \$24.95), Altman tells how to test your home for radon, asbestos and lead and provides tips on how to deal with these problems. To order: 800-ALL-BOOK.

### NO-FAULT GIFT GIVING

Give gifts with an environmental touch this Christmas: The Earth Alert Basket (far left) comes brimming with presents to eat, use and read—from Rainforest Crunch candy to unbleached coffee filters.

Three sizes: \$40, \$75 and \$100. Orders: 800-EARTH-49. Or assemble an attractive grab bag (left and right) that might include a water-conserving shower head and

membership in an environmental group. ■



TOM McWILLIAM





## COLLECTOR'S EYE

# AT HOME WITH SANTA

*Collector Fred Cannon is one adult who has never outgrown his love of Saint Nick*



By RHODA JAFFIN MURPHY

Every Christmas at Fred Cannon's Brooklyn, N.Y., brownstone, Santa Claus seems to be everywhere. White-bearded figures line the mantel. More smile from the top of the highboy, and others look out from a pair of Regency cabinets. Every year Cannon faces the same challenge: finding more room in his three-story house to display additions to his growing collection.

Like many of us, Cannon, a partner in the interior design firm McMillen, Inc., has always loved Santa Claus. He had saved a few Santa figures from his childhood and on his travels had picked one up here and there. But he did not become a Santaholic until seven years ago in Texas, when he found a shop called Eldred Wheeler of Houston. There on a shelf stood a most unusual Santa with a body made entirely of pinecones, hands and face of chalkware and a real fur hat. "I had to have it," Cannon recalls. "I didn't care what it cost."

Today, some 80-odd Santa Clauses later, that first pinecone piece, crafted by artist Susan Schroyer, remains Cannon's favorite. And the same characteristics that captivated him in Schroyer's Santa still guide

*(Continued on page 25)*

*Fred Cannon shows off two stars from his 80-plus collection (top). On his right, a Santa handmade by Barbara Adams, the one on his lap by Norma DeCamp. An open cupboard (left) displays the range. On the top shelf, reproduction chocolate molds show Santa's evolution.*





## AT HOME WITH SANTA

*Continued from page 20*

his collecting: "I'm always looking for unusual Santas with charm and character, especially handmade ones."

His eclectic collection ranges from a present-day Santa made of an old American flag to a celluloid example produced in the 1920s. Some of the figures Cannon treasures are contemporary Santa Clauses by Texan Barbara Adams and Floridians Norma De-Camp and her son David.

No two of these handcrafted figures are alike. Adams's three-foot Santas (she prefers the name St. Nicholas) feature porcelain faces and hands. Their hair and beards are frequently made of flax, and their clothing and accessories are always antique. One piece that Cannon owns has a cap and coat of old Oriental rug fragments trimmed with muskrat. On its head is a wreath bearing tiny candles. Cannon also prizes a Norma De-Camp Santa dressed in a bit of an antique blanket with a child's Oriental purse.

Cannon's holiday visitors are sometimes surprised that most of his Santas do not look like the jolly figure we have come to know. Cannon likes to point to a series of reproduction chocolate molds that show the evolution of Santa Claus. These include the thin, often grim-faced St. Nicholas (actually a bishop in 4th-century Asia Minor and the patron saint of children), the German *belsnickle*, literally fur-clad Nicholas, a creature as likely to hand out spankings as candy, and our own plump and rosy North Pole dweller.

In fact, Santa was still tall, thin St. Nicholas until 1825 when Clement Moore's poem "A Visit From St. Nicholas" was published. The Santa that Moore described was—for the first time—a fat, happy-go-lucky elf who wore a red suit and drove a sleigh pulled by reindeer. Cartoonist Thomas Nast popularized Moore's St. Nick during the late 1800s with his illustrations for *Harper's Weekly*.

The Coca-Cola Company completed the evolution in the 1930s, when it commissioned artist Haddon Sundblom to produce a series of Christmas advertisements and point-of-purchase displays. Americans were instantly taken by his life-size cardboard cut-out Santas. "The main difference between Thomas Nast's Santa Claus and Sundblom's is that Nast's were somewhat aloof," explains Coca-Cola archivist Philip Mooney. "Sundblom's were more jolly."

Coca-Cola ads were as pervasive then as they are today, and after 30 years the company's Santa became *the* Santa. Today, the early Coca-Cola cardboard Santas can command prices from \$400 to \$600.

But whether Santa is lean and mean or a roly-poly, ho-ho-ho type, Fred Cannon loves them all. "I guess I'm just a child at heart," he says. "I think we all are." ■

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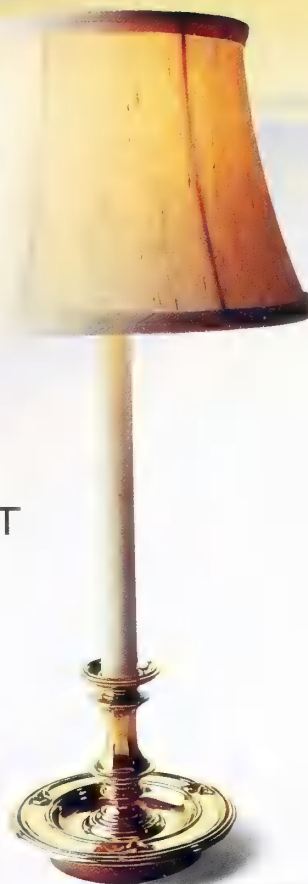
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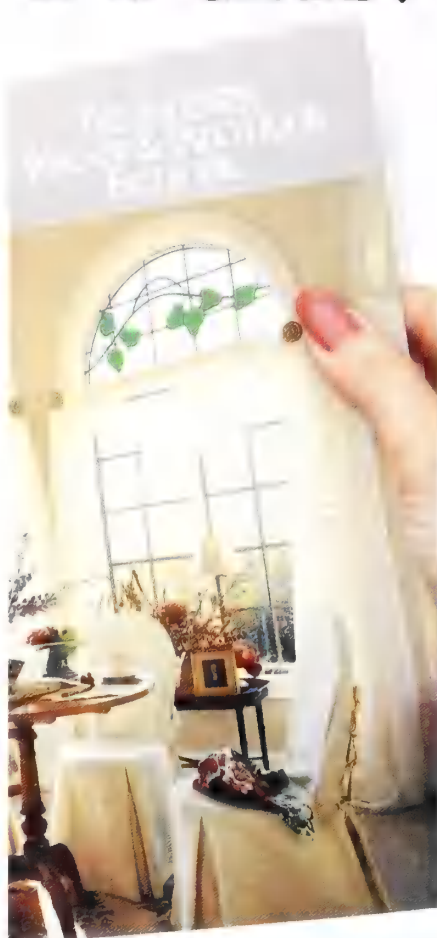
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# GARDEN GUIDE

*Today's portable topiaries recall a gardening tradition of ancient Rome. With bought frames, a beginner can grow topiaries to give or to keep as lovely, living decoration*



PHOTO: KEN DRUSE; DESIGN: DEBORAH REICH/WICENT WOLF

By KEN DRUSE

"Topiary may be the newest thing in gardening today, but it is actually about two thousand years old," says Deborah Reich, one of America's leading topiary experts. She points out that Pliny the Elder, a Roman born A.D. 23, wrote of "hunting scenes and fleets of ships" cut from cypress trees. The Elizabethans and the French kings loved sculpted gardens, too, but today's topiary is more likely to be portable, placed on windowsills and tabletops. Wire tracery forms are available in designs as diverse as spirals, urns, lollipop-shaped standards and menageries of floral fauna (see "A Green and Growing Art" in this issue).

Two types of topiary forms exist. The open form, used with a flowerpot, has a base or spike to anchor it in the potting soil. Vines grow up and around this form. The second type of frame is freestanding, made to be filled with sphagnum moss in which creeping plants take root. All frames are built of noncorroding metals. You can buy them from garden shops or mail-order sources, or you can make your own designs by bending stiff wire.

Growing the plants takes care and diligence. Those that grow on open frames (above) will have to be trimmed regularly to encourage branching and to corral shoots that stray. Train plants by winding them around the frame and tying them if necessary with soft raffia or green string.

Ivy is the most popular plant for open frames such as the spiral wire ones you see here, and there are hundreds of varieties to choose from. English ivy (*Hedera helix*) is

the hardiest, particularly the miniature varieties, including 'Irish Lace,' 'Needlepoint' and 'Ivalace,' and the variegated ones, such as 'Glacier,' 'Gold Dust' and 'Gold Heart.'

Rosemary and most fast-growing vines, such as jasmine, do not like wet foliage; they do best on open wire frames with good air circulation. Indoors, these plants want full sun and low winter temperatures. They should be watered thoroughly, allowed to approach dryness, then drenched again.

Sphagnum-filled frames are three-dimensional solid constructions in geometric or animal shapes that when fully covered look like carefully clipped shrubs. Creeping fig (*Ficus pumila*) is a favorite of topiary enthusiasts. But for filled frames, ivy again is the easiest and perhaps best choice.

Red spider mite is often a problem for ivy grown indoors, especially if the location is hot and dry, but Deborah Reich finds that mites are less likely to attack topiary plants than those grown in hanging baskets.

To water, take small moss-filled topiaries to the kitchen sink and spray them thoroughly twice a week. Larger ones may need to go into the shower. Once a month Reich submerges her small topiaries in water with one quarter of the usual dilution of a 20-20-20 fertilizer until bubbles stop rising out of the medium. "After draining, set the plants on waterproof saucers or trays filled with pebbles," she suggests.

Your topiaries will appreciate summers outdoors. "There," says Reich, "they will decorate the garden, and you'll be able to give them a regular shower with a soft spray from the garden hose." ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



# TRAVEL

## SENTIMENTAL JOURNEYS

*A perfect Christmas is a state of mind. Here are five ways to get there*

Christmas travel for many of us has little to do with planes and trains. What we really yearn for at this time of year is a first-class ticket back to Christmases we've already had. We asked some of our favorite people to describe just such holidays, and their descriptions may unlock your own treasured Christmas memories.

### JACK LENOR LARSEN

I grew up in Seattle, a city seemingly made of Christmas trees—the hills were green with Douglas firs. And my family always decorated two trees—one inside and one outside. One year we had a tree sprayed white with only blue balls and lights. To me it looked very chic and modern.

I helped decorate another friend's house, too; she had a large collection of Victorian Christmas decorations and lights shaped like Santa and such. She did a real old-fashioned tree that I loved. At that time, there were still lots of European traditions—my own family celebrated its Scandinavian heritage, especially when it came to food. My mother would serve *lutefiske*, which I hated, and goat cheese, which I hated, and sweets that I loved—fried cookies with a glass of sweet wine. Other friends had a German heritage, and we'd go to their house to light the candles on the tree and dance around it.

The Christmas tree is still important to me. I have an enormous collection of ornaments and I usually choose a cedar, which is tall and not fat. I hunt for holly in the woods and spend an autumn afternoon or two collecting wild cranberries to freeze for the holidays. But it will be that wonderful tree that says Christmas to me.



MARTY LOKEN



With its douglas firs as far as the eye can see (above), Seattle is a Christmas-tree city to Jack Lenor Larsen.

cial. We went with the gardener into the forest to chop down our Christmas tree—the very first of our lives; neither of us came from families where trees were a tradition. We had carried food for dinner and decorations for the tree up the long, steep road and we could hardly wait to trim the branches. There was very little else in the villa, but with the tree standing there, all alight, it didn't seem bare.

At this early stage in our marriage, I still didn't know how to cook, so Victor declared that he would prepare the Christmas Eve dinner. He worked for hours in the great kitchen with its fireplace and high ceilings. He mixed snails with some dried tomatoes hanging from a string. He cooked a risotto with saffron, and we had bottles of wine he had bought from a farmer and Vin Santo for dessert. There was a cake we had carried up the hill, a gorgeous cake. We stayed up until midnight drinking wine and the food was wonderful. I liked it very much. It had the seasoning of love.

### ROSAMUNDE PILCHER

Actually, I'm anti-Christmas; it's a difficult day. It has taken me quite a long time to get it right; you simply can't have people sitting around all day gazing at each other. The day must be full of fun, but a bit spontaneous. The first thing always is to wake up early and pile onto one person's bed—usually in the guest room because that's heated—and have stockings, all squashed in together.

Then we have a huge breakfast and dash off to church. We must go to church always. Then the fires are lighted and the champagne is

(Continued on page 28)



JON PAUL STUDIO

### MARCELLA HAZAN

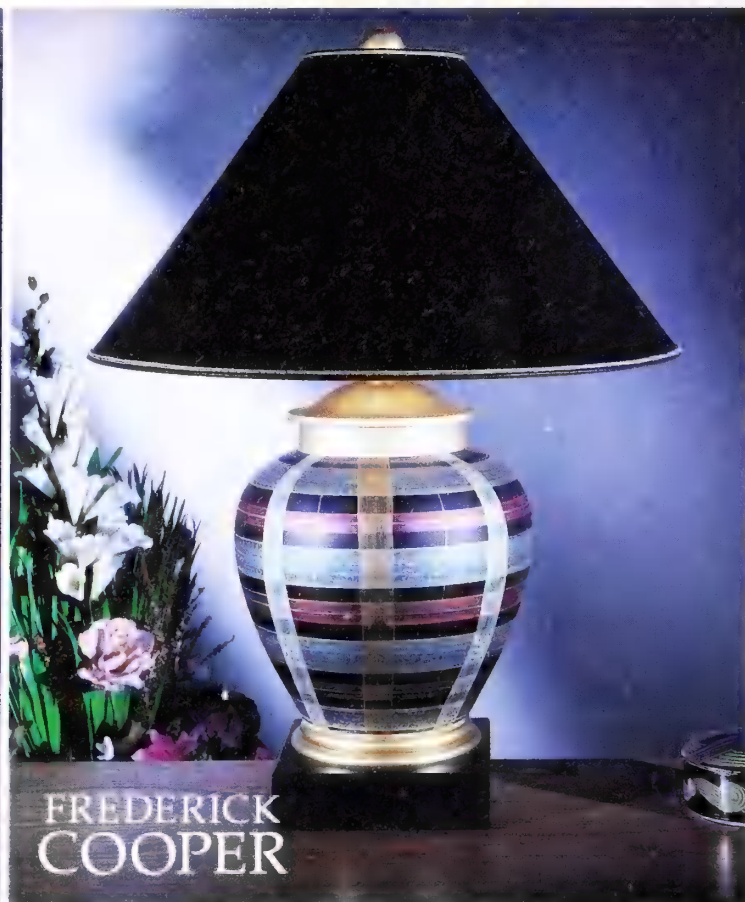
My favorite holiday memory is of the first Christmas my husband Victor and I (left) spent together after we were married. He had rented an apartment in a 13th-century villa outside Florence, high up on a hill. From the terrace you could see the city spread out beneath you. We planned our Christmas Eve to be just for us, very private, very spe-



GIORGIO MOLINARI

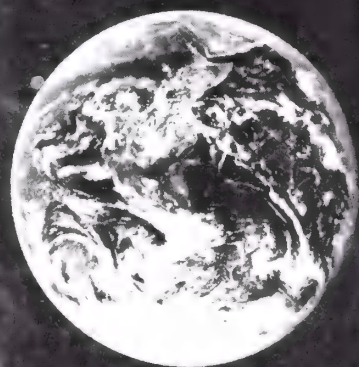


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## SENTIMENTAL JOURNEYS

*Continued from page 27*

opened. We put some really special Christmas music on the stereo and we eat smoked salmon, lots of smoked salmon, *ad infinitum*, and we drink champagne. Around two it's time for a really long walk—in Scotland, that means rain or shine, and home by around four when it gets dark. Everyone who's cooking gets on with it and everyone else watches television while the children play with their new toys. The point is, people shouldn't "foost"—you know, sit around by the fire and get bad tempered. At eight we have the Christmas meal—a great long table with everyone, small children and grown-ups, looking quite smart, with the girls in party frocks and the men in kilts. We eat and eat, down to the mince pies and the Christmas pudding, with fruit salad for the little ones and lots of ice cream. Afterwards we dance reels, or play charades, or have a treasure hunt. At ten everyone goes home. And that's Christmas. Every year I cope.



ANNA QUINDLEN

Christmas and playing Santa is probably the most grown-up thing I do, and I love it. Even before I had children, Christmas was my favorite thing in the world. My husband and I have known each other all our lives, and even as teenagers we used to meet for midnight mass on Christmas Eve. It was one of our rituals. Now, with three children, I do everything possible to make the holiday perfect. We have a big old stone farmhouse in the mountains of Pennsylvania, and we spend the week from Christmas to New Year's there. The first task is to go and cut down our own tree in the woods; it seems as if there's always snow, and you'll see deer standing about under trees.

I do it all: Christmas cookies with sprinkles, bells on the banisters, bowls of Christmas balls all over the house, candy canes everywhere, ready for a bite. By Christmas Eve everything is decorated and the children have picked up my Christmas mania. It's a tradition in Italian families (my mother was Italian) to have a big dinner on Christmas Eve with spaghetti, antipasto and calamari

PHOTO REPRINTED BY PERMISSION OF HOUGHTON MIFFLIN CO



and chicken parmigiana, too. And then the children are supposed to go to bed. Last year we included the two oldest in another old custom my husband and I share—reading *A Christmas Carol* aloud to each other, each taking turns with a chapter. Last year the two boys stayed up to listen to the first chapter, and this year, Quin, the oldest, has vowed he is staying awake for all of it.

We no longer go to midnight mass but wait till the next day, so we have the rest of the night to eat the cookies and drink the milk left for Santa, and put together all those unassembled toys. It goes without saying that the children are up very early the next morning, and we open all the presents together and get ready for the big Christmas dinner with lots more family invited. Each year I get all Victorian and experimental and start mumbling about having goose, and each year they all demand ham, and I suppose that's another Christmas ritual.

#### CHRIS VAN ALLSBURG

We lived in Michigan and there was always snow, but what I remember best was that torture of anticipation from Thanksgiving onwards. It seemed as if the adults were conspiring to drive children into a frenzy until we were delirious by Christmas Eve. The first snow was almost too much to bear

because it meant Christmas was on its way. And then the weeks dragged. We'd bake cookies, we'd put up the tree, and the snow would tickle you, telling you to get ready. All of your senses were worked on—the scent of the cookies, the tree, the sight of the lights. My memories aren't really daylight memories: the sun sets early in Michigan, and I remember the lights twinkling across the way in the darkness. It was all mysterious and wonderful. By midday on Christmas, even if you'd gotten every toy you



wanted, you were bound to feel anticlimactic, depleted. But who could give up that anticipation? ■

**Jack Lenor Larsen** is a world-famous collector, textile artist, and furniture designer. His fabric company, founded in 1953, is a

dominant force in international fabrics and a major influence on environmental design. With her books, **Marcella Hazan** taught America fine Italian cookery. Her latest is *Marcella's Italian Kitchen*. She and her husband, Victor, make their home in Venice, Italy.

Author **Rosamunde Pilcher's** *The Shell Seekers* has sold more than three million copies. Her new book, *September*, was published last spring. She lives in Dundee, Scotland, with her husband, Graham.

**Anna Quindlen**, a syndicated newspaper columnist, is working on a Christmas book, *The Tree That Came to Stay*. Her book, *Living Out Loud*, is a collection of her essays that appeared in *The New York Times*.

**Chris Van Allsburg**, author and illustrator, won the Caldecott medal for a Christmas classic *The Polar Express*. His newest book, *Just A Dream*, was released in fall 1990. He lives in Rhode Island.

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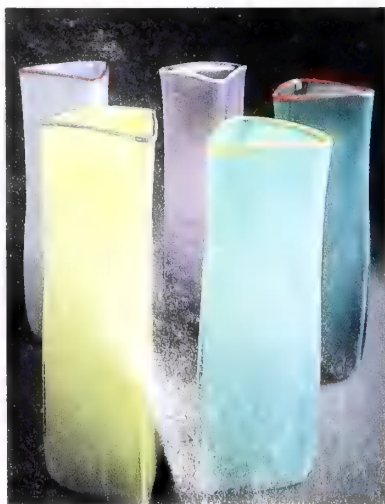
# DESIGN WATCH

Editor GLENN HARRELL

## ▼ NORDIC CHARM

Armchair travelers in search of design inspiration should turn to *Scandinavian Painted Decor* for a history of the region's styles. A daring use of color—cheering in the northern darkness—is an enduring decorative strategy there, lavished on everything from peasant furniture (below) to the most sumptuous castles. Examples illustrate the distinctive local traditions such as *rosemalning* (rose painting) and *stenkmalning* (spatter painting), with how-to tips on many of the centuries-old techniques.

Photo from *Scandinavian Painted Decor* by Jocasta Innes and Roger Seamark and photography by PeO Eriksson, published by Rizzoli International Publications, Inc.



## ► BARKITECTURE

The doghouse need no longer be a place of banishment. At the Cooper-Hewitt Museum, a recent exhibition featured 24 doghouses created by architects and designers. Bernard M. Wharton's contribution (near right) is "a temple to man's best friend." More whimsical is Windigo Architects' K-9 Club Car (far right), customized for dog and master's amusement. The doghouses will be auctioned in March at Sotheby's to benefit the sponsor, Guiding Eyes for the Blind.



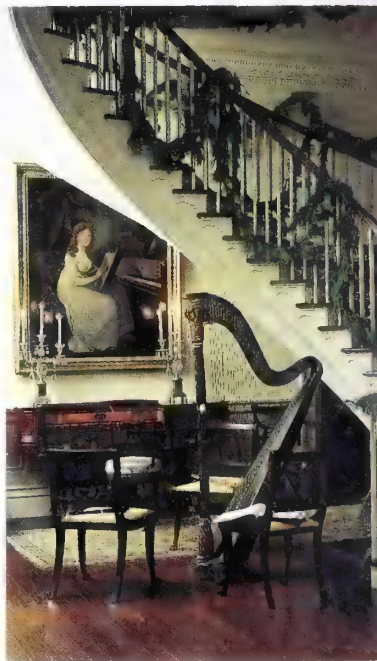
H. DURSTON SAYLOR



TOM McWILLIAM

## ► COLONIAL TRADITIONS

Step back in time at *Yuletide at Winterthur* (November 14 to December 30), an annual tour of the former Henry Francis du Pont estate near Wilmington, Del., now a museum. The holiday social whirl of early Americans, from a Virginia hunt breakfast to a Mount Vernon dinner party, is re-created in historically documented room displays. A tree trimmed with cookies and apples is among the period Christmas trees that are sure to inspire.



## ◀ BREAKING ALL THE RULES

Robin Mix shatters conventional conceptions of glassware with his Triad vases (left), which are in the permanent collection of such institutions as the Chrysler Museum and the Museum of American Glass. Strong geometric shapes and racy colors characterize his designs. Influenced by Swedish and Venetian glass traditions with an added dash of his own bravura, the Vermont-based artist blows and shapes each piece by hand.

## CENTERPIECE TALK

Pomegranates, pears and nuts are high on Marilyn Poling's list for holiday arrangements. "Believe it or not, I also like to use potatoes for their color." Howard Slatkin suggests hunting through the china closet for a porcelain object (vegetable forms are his favorite) to place in the center of a table. "I put flowers across the room on a table or mantel. That way

their strong scent won't interfere with the enjoyment of the dinner, yet people can still see them." On Scott Lamb's table now are a dozen ostrich eggs piled in a moss-filled basket. For Christmas, Lamb is using lots of vivid sugar-glazed fruits. ■



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is a visit to  
Richard Lowell Neas

**D**uring the hurly-burly of the holidays, peace at home is more important than ever. Trimmings that are festive but not fussy, a warming fire, some friends of the heart—here are the joys of Christmas. Certainly for interior designer and decorative painter Richard Lowell Neas the satisfactions of the season lie in simple things. His Long Island house, a triumph of his skill at *trompe l'oeil*, is filled with fragrant trees and flowers. Amid the lavish paintwork and fool-the-eye fancies, his decorations at Christmastime speak of all that is natural and uncomplicated. "I love a traditional Christmas but I'm tired of anything overdone," he says. ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION



A celebration of the natural was Richard Lowell Neas's choice this holiday season. "Don't you think trees covered with ornaments look alike?" he says. Instead, he has chosen a simple spruce graced with (unlit) candles and snowy cotton. Above the mantel, a neoclassical wreath by VSF of plain and gilded laurel leaves.



Amid the urbane paint effects this designer is known for are simple decorations. "I am tired of anything overdone," Neas says

**W**hen this was a simple 1930s beach house, poised high above the ocean at the end of Long Island, N.Y., the weathered shingles and plain, low-ceilinged rooms served their purpose adequately. But Richard Lowell Neas has worked magic here. Over the years, he has made a new world for himself, building on one tall summer room and conjuring up architectural detail everywhere with faux moldings and patterned floors, marbled wainscoting and bold boiserie. Though his classicism may seem cool and collected, with something of a Swedish feeling for restraint, his house is furnished with a collection of good French pieces and enlivened with his wry wit. Here, in the dining room, those pictures seemingly tacked to the walls, the plaid ribbons and postcards, even a broom leaning against the sideboard are trompe l'oeil triumphs that his clever brush has created.

In a house where art and artifice mingle, Neas has chosen only what is real for the holidays. "It seems like every house you go to at Christmastime is glittery, with thousands of bright lights and ornaments. I wanted to recapture the peace I felt once in a German church that was filled with nothing but undecorated fir trees, like a clearing in the forest." ►

**In the dining room (right) a simple luncheon for friends is brightened by blooming plants: lilies of the valley, narcissus and tulips. "Good food shared with good friends doesn't really need a lot of decoration," Neas says. Simple lengths of ivy trail across the table's heavy matelassé cloth. Royal Copenhagen's Empire china. Floral Rose tablecloth by Anichini.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION

## MENU

### A GIFT-WRAPPING LUNCH

TOASTED CHÈVRES  
POPPY-SEED  
BREADSTICKS

RISOTTO WITH  
SCALLOPS, SHRIMP  
AND SAFFRON  
ASPARAGUS  
VINAIGRETTE

LEMON-CURD TART

WHITE ZINFANDEL,  
CHAMPAGNE









## MENU

FIRESIDE SUPPER AFTER  
CHRISTMAS-TREE  
CUTTING

SALAD WITH THREE  
PEPPERS, CARAWAY  
VINAIGRETTE

BOEUF BOURGUIGNON  
BUTTERED NOODLES

CRUSTY BREADS

BAKED APPLES  
WITH WALNUTS AND  
MAPLE SYRUP

RED WINE OR BEER

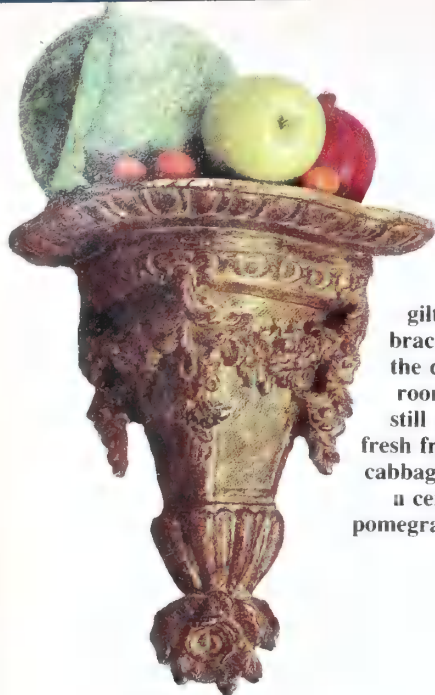
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presence to seasonal  
festivities







This giltwood bracket in the dining room is a still life of fresh fruit, a cabbage and a ceramic pomegranate.

**T**he kitchen counter, in another stroke of magic, is transformed into a woodland glade for a festive supper. Moss covers the counter, mushrooms peek from the greenery. "It's like a picnic in the spring—something you like to think about in the depths of winter," Richard Neas says. Candles in birch candlesticks made by Daniel Mack are reflected in the polished copper pots on the wall. Like the pantry door (right) the handsome package (below) is not quite what it seems: This cake, decorated by baker Sylvia Weinstock, is watched over by gingerbread angels. ■

Writer CATHERINE FINDLAY  
Photographer KAREN RADKAI

FOR MORE DETAILS, SEE PRODUCT INFORMATION  
RECIPES BEGIN ON PAGE 103

## MENU

### SWEDISH BUFFET

BABY SQUASH, ZUCCHINI AND ONIONS

YOGURT-AND-DILL DIPPING SAUCE

GRAVLAX WITH MUSTARD SAUCE

ROAST SADDLE OF VENISON


LINGONBERRY SAUCE

HARICOTS VERTS

SYLVIA WEINSTOCK'S "GIFT" CAKE







With lingonberries, gravlax and Swedish flatbreads, this supper summons up a winter night in Stockholm. The menu, prepared by inventive New York caterer Nadine Kalachnikoff, is handsomely presented as a buffet. Dessert (opposite below left) stands beneath one of Neas's amusing murals.



A llama-raising family starts the season early, around December first. "I like to decorate gradually, says the mother, "so I can savor every minute"



# Small-Town Spirit



**I** see you planned it with Christmas in mind," said Nancy Calhoun's mother the first time she saw the house designed by her daughter and built by her son-in-law, John. The Calhouns and their daughters, Caroline and Sarah, live on a Connecticut farm that has been in John Calhoun's family since 1750, and there they raise llamas to sell as breeding stock and pets. The house is at its best during the holiday season, when the hospitable rooms are filled with friends and relatives. ("John is related to many people in town" says his wife.) The wide plank floors and dark barn beams set off to perfection the woody decorations the Calhouns prefer.

The first and one of the largest llama breeders in Connecticut, the Calhouns raised these long-necked, aristocratic-looking animals in Canada and brought the herd along when they moved to the Cathedral Pines Farm eight years ago. "We wanted to farm because it's a good way to be near your children when they are growing up," says Nancy, "but raising beef cattle can be costly and dairy farming is too confining. We haven't been disappointed in the llamas. They are intelligent, clean and a joy to be around." ►

**Llama breeding is a family venture at the Calhouns' Connecticut farm. Above: Sarah and Caroline with their favorite llamas, Magellan and Tailspin. Left: The Calhouns believe strongly that only natural materials should be used for decorations—a feeling they share with floral stylist Carol Pflumm, who decorated their house for**

**Christmas. She adorned the wreath on the front door with pomegranates, gilded artichokes and gold-dusted oak leaves. Opposite: Dried pepperberries (pink ones from California), llama cookies and gilded nuts adorn the tree. Carol Pflumm drilled each nut with an electric drill, then strung them on a gold cord.**







After the annual carol singing, supper  
for all the carolers is served on the sideboard,  
once a dry-goods counter

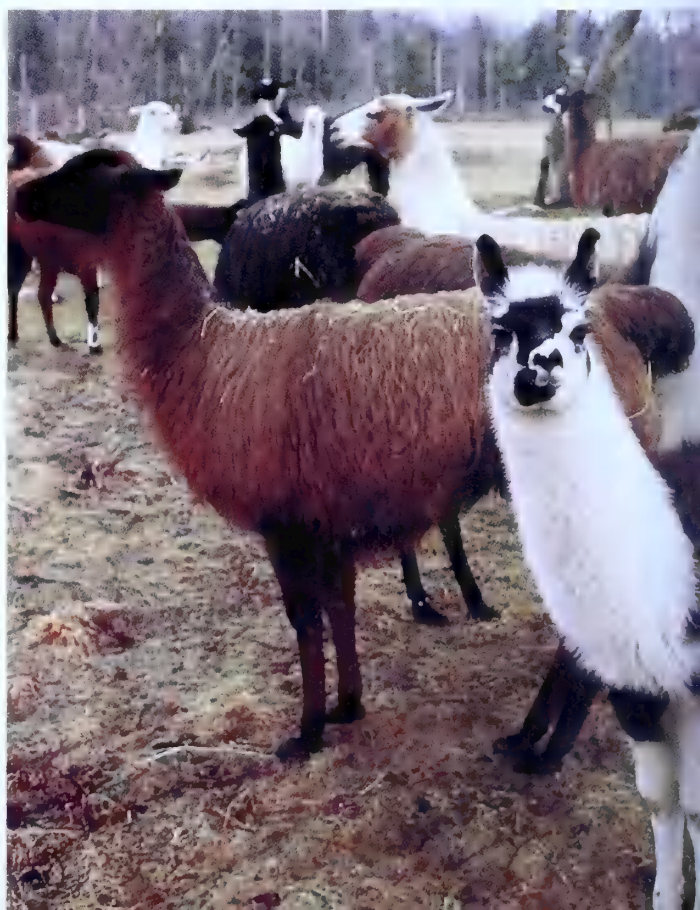






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## The Calhouns' collections of quilts and toy llamas take center stage as Christmas decorations

**S**ome Calhoun traditions—like the carol-singing hay ride on the Saturday before Christmas—never change. John puts bales of hay in the farm wagon, hitches it to the tractor, fills it with friends, then drives through the village of Cornwall stopping to sing at each house. “There are a lot of older people in town who don’t get out much,” he says, “and they love the carols.” After singing, everyone comes to the house for a buffet supper.

Every year the Calhouns experiment with something new for Christmas. This time it was decorations. Carol Pflumm says, “The challenge was to keep the decorations traditional while introducing unexpected plant material.” Pflumm chose pink pepperberries rather than holly; flat, pale eucalyptus rather than dark pine; primroses rather than poinsettias; gilded artichokes instead of pinecones. The experiment is likely to be repeated. ■

Stylist PATTI O'SHAUNESSY  
Writer ELIZABETH H. HUNTER  
Photographer KARI HAAVISTO

A miniature split-rail fence (opposite above) whittled by Nancy Calhoun makes a pen for small woolly llamas. Opposite below left: Collections of iron skillets and crocks (wooden tops made by John Calhoun) decorate the kitchen. Opposite below right: The herd usually numbers around 30. Near left: The Gothic arch (made by Carol Pflumm of Corefoam with boxwood stapled to it) echoes the symbol of the Calhouns' Cathedral Pines Farm. Arch-based candle holders from Adrien Linford.

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SEE PRODUCT INFORMATION



# Woodland Trimmings



**G**ather your own pinecones, greens and berries to make this year's homespun decorations

This season, follow the lead of top florists and keep things simple for holiday decorating that is casual yet sophisticated. "We don't mix a lot of different flowers together," says Jack Follmer, Jr., of VSF. "An arrangement is stronger with a lot of one flower." (1) An example is the pinecone basket of pepper berries that Follmer and partner Spruce Roden designed. To make, cut pinecones lengthwise, attach to a basket with a hot-glue gun, fill in with smaller pinecones. (2) Pine boughs in a sap bucket are a refreshing change from the sometimes overdecorated Christmas look. (3) To make

VSF's pistachio-nut candle cuffs, mold rings out of wire, wrap with moss, attach nuts with a hot-glue gun. (4) An alternative to a traditional Christmas wreath is a moss tree garnished with dried roses and miniature pinecones. (5) Floral designer Renny Reynolds gave an entrance hall country Christmas spirit: an orb of reindeer moss and eucalyptus with a bear grass tassel, a garland of boxwood, streamers of rosemary and sea lavender. A decorating tip: wrap electric candles with sheets of beeswax. Grandfather clock, ABC Carpet & Home. Chandelier, John Rosselli. ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION













# 7 Pomanders last the whole year—sweet-scented reminders of Christmas past



**T**he holidays are a time to savor special moments with family and friends so we

want our houses to be especially inviting. Often the simplest home-made decorations offer the greatest delight, just as a gift of Christmas cookies carefully iced and sprinkled brings the quickest smile to a friend's face. A house redolent with natural perfumes—pomanders, fresh-cut fir, steaming hot cider on the stove—reflects the warmth of the season.

(6) Make your private nook for holiday preparations as festive as your entrance hall. Floral designer Ronaldo Maia's dried creations—a wreath of hydrangea, eucalyptus and wheat, a tasseled hydrangea ball, a wheat door swag—show that Christmas trimmings do not have to be red and green. New hand-painted Italian bed, Patina.

(7) Cheer up pantry shelves with a little ingenuity and elbow grease. A lacy border on plain shelf paper gives a fanciful touch to this glassware display. To make, snip a scallop onto folded paper, then pull apart to punch holes. Pomanders, cinnamon sticks and fruits patterned with cloves add a spicy aroma. To make pomanders, stud thin-skinned fruits with cloves, roll in a spice mix—ground cinnamon, ground cloves, powdered orris root (1/4 cup each), 2 tablespoons each nutmeg and allspice, 1/4 teaspoon ground ginger—and leave for a week, turning daily. Top shelf, left: Pressed glass compote; Wedgwood platter; both, John Rosselli. Art Deco glass bowls, "M.S. Antiques At . . .". Bottom shelf, right: Wedgwood platter, Bardith, Ltd. ▶

PHOTOS: JESSE GERSTEIN



Deck the halls with boughs of holly, garlands of boxwood, potted bulbs—simple arrangements that bring the bounty of nature indoors



(8) Instead of the usual mums, try kale and bittersweet at the front door, suggests floral designer Julie Zaino. For the Holiday Showplace Hempstead House, she filled a faux stone urn (easier to lift and carry than the real thing) with these hearty outdoor plantings. "Anyone can gather these outside: Kale flourishes until the first frost, and bittersweet vine can be found in the woods in the dead of winter," says Zaino. "I love the arrangement's wild look."



(9) Sure to brighten up a corner or a small table all through the holidays are these potted arrangements by VSF. A dried-rose topiary tree retains its blossoms for at least a year if kept out of direct sunlight, and potted narcissus is a welcome promise of next spring's garden. Simplicity is the key to Spruce Roden and Jack Follmer's designs: "Unnecessary flourishes only distract from the plant. The flower is the most important element."

(10) Ask a local florist to create a neoclassical wreath for your door. In ancient Greece, Olympic victors were crowned with such wreaths, and Empire period designers revived them as a decorative motif. VSF used cedar, dried pomegranates and pinecones for this example. The traditional laurel version can last for years. Dried arrangements are especially romantic, according to Roden and Follmer. "People save them for memory's sake."

(11) Just for fun is VSF's pine ball. "It's a super-big ornament," says Follmer. "We'll place two or three together in different sizes on the floor or as a centerpiece on a dining-room table." To make, tie the greens of your choice around a Styrofoam ball with colorful cording or wrapping ribbon. "The fir balls are one step past a pomander—even easier to make and wonderful to smell."

(12) Pears, kumquats, raspberries and pecans are just a few of the delicious ornaments embellishing this holiday "tree" (opposite), an exotic version of Colonial Williamsburg's traditional stacked fruit tree. A basket of shiny apples is on hand so that your guests will not be tempted to pick something off your Yuletide arrangement. Of course, such a tree only lasts a few days before the raspberries soften. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION









# CHRISTMAS AT THE FARMISTAND



**D**uring the summer, the Double L farmstand in Westport, Conn., offers everything you would expect—bins of fresh fruits and vegetables and plenty of flowers. But at Christmastime (this view) Double L might surprise you. Framed with plastic and warmed by heaters, the stand is transformed into a fantasy land. The parking lot becomes a forest of fir, fat and bristling. Plump wreaths line the walls. Wooden buckets piled high with unusual trimmings and ornaments cover the floors. Left: Leslie Allen, an antiques dealer, and her husband, Lloyd, who owns the farmstand. ▶



The Double L farmstand in Westport, Conn., sells more than fat wreaths, fragrant trees and elegant gifts—it is brimful of holiday inspiration







Two family friends, Cole Smith, 5, and Daphne Palmer, 4, (above) choose their Christmas trees. The Allens sell only balsam firs because they shed less, last longer and are fuller than other firs.

For trimming wreaths (below left), the Allens offer buckets of lady apples and clementines as well as faux fruits. One of the more popular gifts is rosemary, the plant trimmed to look like a Christmas tree in a terra-cotta pot.

To create the gold artichoke candleholders (below center), Leslie Allen takes fresh artichokes and hollows out the center, then spray-paints them gold, copper or silver (you can also use car paint). When the paint is dry, she tucks in the votive candle. Allen also spray-paints nuts and hot-glues them to trees.



These wreaths (above) feature dainty lady apples, clove-studded lemons and clementines (limes can also be used) and small lavender turnips. To attach the fruit to the wreaths, pass florist's wire lengthwise through each fruit.

Often the simplest gifts turn out to be the most appreciated. These hatboxes of shiny nuts (below) are a good example and easy to copy. Beside them sit jars of homemade potpourri capped with plaid fabric, long sticks of cinnamon tied with ribbon, faux fruit and silver bells.

Look beyond the ordinary for tree ornaments (opposite), suggests Allen. One tree here features gold ribbons and Battenburg lace hankies filled with potpourri. Another tree is dressed simply with artificial peaches and striped ribbon.

Christmas is  
a creative time. I just  
help my customers'  
imagination  
along a bit"

FOR MORE DETAILS, SEE PRODUCT INFORMATION







Christmas is something I've always loved," says Leslie Allen. "You can go crazy decorating your house and it's never too much," she says. The owner of a shop that sells English and French antiques, Allen is a visual perfectionist who loves to design and to inspire her shop and farmstand customers to design.

She and her husband Lloyd started the Christmas sale at his stand four years ago. They began with Christmas trees, selling only perfectly shaped balsam firs, but Leslie had bigger ideas. They moved on to boxwood and balsam fir wreaths (all double-sided for extra fullness), concocting novel ways to decorate them with fruits and vegetables. Gifts were the next logical step.

Much of the beauty of the Allens' gifts

lies in their simplicity: fruits and vegetables spray-painted gold and silver to brighten a holiday table, red hatboxes of nuts, spices for mulled cider packaged in a lovely container. Leslie Allen says, "At Christmas the possibilities are endless. All you have to do is use your imagination." ■

Editor ALLISON PERCIVAL  
Writer RHODA JAFFIN MURPHY  
Photographer KARI HAAVISTO



# PLAYING WITH TRADITION

A spirited decorator mixes formal mahogany, fresh color and a handful of surprises



Anne Mullin Segerson's confident, easygoing style shines through in the living room and dining room she designed for her suburban Connecticut house. Although the decorating scheme is rather formal, with upholstered and mahogany pieces from Baker Furniture, the mood in the adjoining rooms is anything but staid. "I love dramatic touches that jazz up the dull room this really is," says the Greenwich-based decorator. In the living room, she enlivened ordinary architecture by adding a wallpaper ceiling border and scalloped upholstered valances. A festive exclamation point is a bandanna-patterned slipcover embellished with jingling

gypsy-style trim and gold coins.

Segerson is gutsy about color, too, loading it on in sorbet tones that are soft and easy to live with. "I don't like to see people afraid to really use color. I say, 'If you're scared, just try it,'" she comments. "You can always change it later." The ebullient green of the sisal rug is a labor of love: Segerson got down on her hands and knees and sponged on Rit dye.

Comfort is another important element to Segerson. In the 15-by-24-foot living room (not especially generous by her standards), chairs and sofa are overstuffed and tufted for extra-cushy seating. Loose cushions, she felt, would have eaten up too much space. ►

**An instant look-changer (above). Right: Segerson disguised "the typical Colonial-style mantel" with a faux-coral finish, crowned it with an elaborate French antique wallpaper, \$5,000, Bardith I. Large ottoman, \$965; upholstered armchair, \$1,313; slipper chair, \$1,325; all, Baker Furniture. Carpet, \$1,866, Stark. Trade-only merchandise through Anne Mullin Interiors.**



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# GREAT DESIGN

## PRICES & SOURCES







Lesson from a pro: Use an occasional overscale piece to add pizzazz to a symmetrical arrangement of furniture and objects

Above: Segerson aims for balance and suitability in the rooms she decorates. "I love the way the painting's oval shape accentuates the seat back's low center." McMullen sofa, \$3,243, Baker. Striped fabric, \$44 per yard, P. Kaufmann. Sofa trim, \$13.80 per yard, Christopher Hyland. Spanish portrait, c. 1900, Brinkman Galleries. Scagliola coffee table, \$1,650, Yale R. Burge Antiques. Pair of 19th-century Italian gilded mirrors, \$1,450, Betty Jane Bart Antiques. Pair of French watercolors;

green wire basket; both, J. Garvin Mecking. Gothic wallpaper, \$36 per roll, Fonthill. Fake turquoise beading embellishes a simple muslin slipcover (left), on a ribbon-back chair, \$2,338, Baker. Opposite: Segerson's father owned the same Baker writing desk, \$5,500, which the firm has re-released in its Centennial Collection. Another classic, an American wing chair, in a Brunswick & Fils tapestry, \$102 per yard. Clock urn, Florence de Dampierre. French screen, \$5,800, Betty Jane Bart Antiques. ►













“I always use a round table in a small dining room. It enhances the best quality of such a space—intimacy”

**T**he departure point for Segerson's design of the dining room was Brunswick & Fils's Luneville Plates and Ribbons wallpaper. Its cool greens set the palette, its trompe l'oeil china pattern inspired the table setting. “White ceilings are positively boring,” says Segerson. “Unlike white, the pale, warm peach doesn't reflect the light, which makes the room cozier.” Mullin enlivened plain hardwood floors as well: They were stripped, painted a flat latex gray, sanded and polyurethaned for a soft wood-grain finish. ■

Editor CHARLES RILEY

Writer GLENN HARRELL

Photographer ANTOINE BOOTZ

Sunlight filters through lacy Austrian-style shades in the dining room (left). Shade fabric, \$54 per yard, Roger Arlington. Chairs, \$1,748 each, Baker. Chair fabric, \$132 per yard; table skirt plaid, \$66 per yard; both, Cowtan & Tout. Wallpaper, Brunswick & Fils. Selected crystal decanters, \$610 to \$940, Lalique. China, \$80 per setting, Spode. Chandelier, \$3,600, Betty Jane Bart Antiques. Below: Napoleonic medallion plaques are mounted above illusional paneling. Creamware vases, c. 1840, \$4,000 per pair, Bardith, Ltd.

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# A GREEN AND



KEN CRUSE

**T**opiaries were once the pride of great country houses, and the art of topiary making was limited to talented estate gardeners. When gracious living took a less fussy turn in the 20th century, topiaries fell out of favor.

They are back now: smaller, looser and less structured than their predecessors—and almost anyone can make them. (For more details see “Garden Guide” in this issue.) Today’s topiaries are decorative elements that move—from mantel to tabletop, from summers outdoors to winters indoors. And the frames they grow on are themselves handsome sculptures. The frames shown here are available from garden shops and mail-order sources. The topiaries were designed by Deborah Reich, whose book *The Complete Book of Topiary* (Workman Publishing, \$10.95), written with Barbara Gallup, is a must for anyone eager to train and shape plants. ■

Editors DARA CAPONIGRO  
and SARAH McPECK

A cluster of spiraling cypress topiaries plus a loosely woven ivy version mark this section (above) of the terrace that Vicente Wolf designed for the Kips Bay Boys’ and Girls’ Club Decorator Show House 1990. Right: A sampling of topiary containers and frame shapes from birds and animals to fruits and geometric forms.



JESSE GERSTEIN



# GROWING ART

A classic form with  
a new twist,  
topiaries come in  
shapes and  
sizes to suit today's  
informality



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# KITCHEN STRATEGIES

In a totally customized kitchen: cabinets to fit every pot and whisk, classic materials that harmonize with the 1902 house

**T**he kitchen was the last room on Sue and Richard Wollack's rehab list. In the 10 years the Wollacks had owned their 1902 four-story San Francisco house, they had redone every other room, but because the kitchen worked, they waited. All the while, Sue Wollack kept eyeing it. A previous owner had updated the room in the late 1970s, adding butcher-block counters and Mexican tile floors. "It was too dark and I wanted custom cabinets and a handcrafted look," says Mrs. Wollack.

Working within the existing 11-by-40-foot room, designer Daen Scheiber came up with a plan that had all the work areas, living space and storage the Wollacks wanted. Scheiber overcame the bowling-alley look of the space, which runs from the front to the back of the house, by breaking it up at strategic points. He placed a round dining table midway in the room to separate the work and family zones (opposite). He also grouped the cabinets to create specific work stations. The food preparation area, with sink and

dishwasher, is at the front end of the room; a second group of cabinets, with a counter that becomes a coffee bar for parties, is near the family room at the back end.

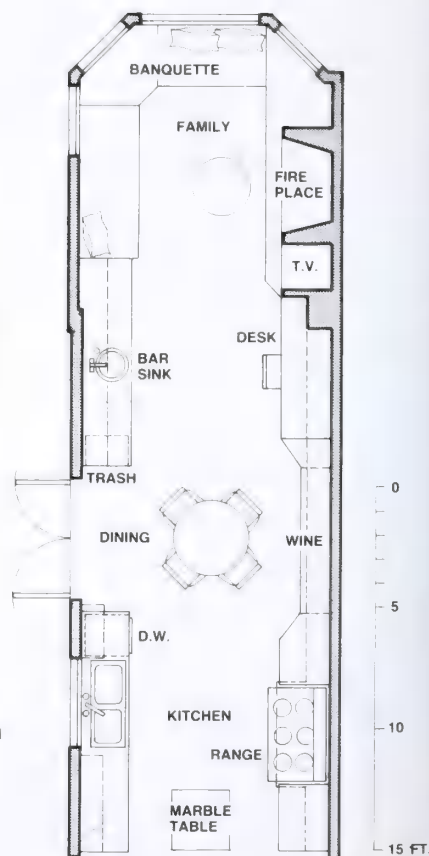
Scheiber specified custom cabinets to give Sue Wollack the storage she wanted. Drawer and cabinet interiors were tailored to fit every pan and whisk she owns. A toaster and microwave were built into cabinets near the dining table. Scheiber also designed a wine rack (below) as an adjunct to the basement wine cellar.

Although the Wollacks wanted modern conveniences they did not want the room to look more modern than their Edwardian house. Scheiber kept his materials and finishes classic. He added a teal tint to the whitewash that gives the raised-panel oak cabinets an antique look. He selected pink granite for the counters; for textural interest he specified limestone for the backsplashes with diamond insets of granite. Instead of building a new work island he found an antique baker's table. Its metal base nicely complements the 1920s pewter dining chairs the Wollacks bought in an antiques shop. ►



Brad, 12, and Carrie, 15, join their mother, Sue Wollack (left), at the dining table that was custom-designed for the kitchen by Daen Scheiber. A granite tabletop echoes the counter surfaces. The designer positioned the table as a transition between the kitchen's two main areas (see plan, right), breaking up the difficult 40-foot length of the original space.

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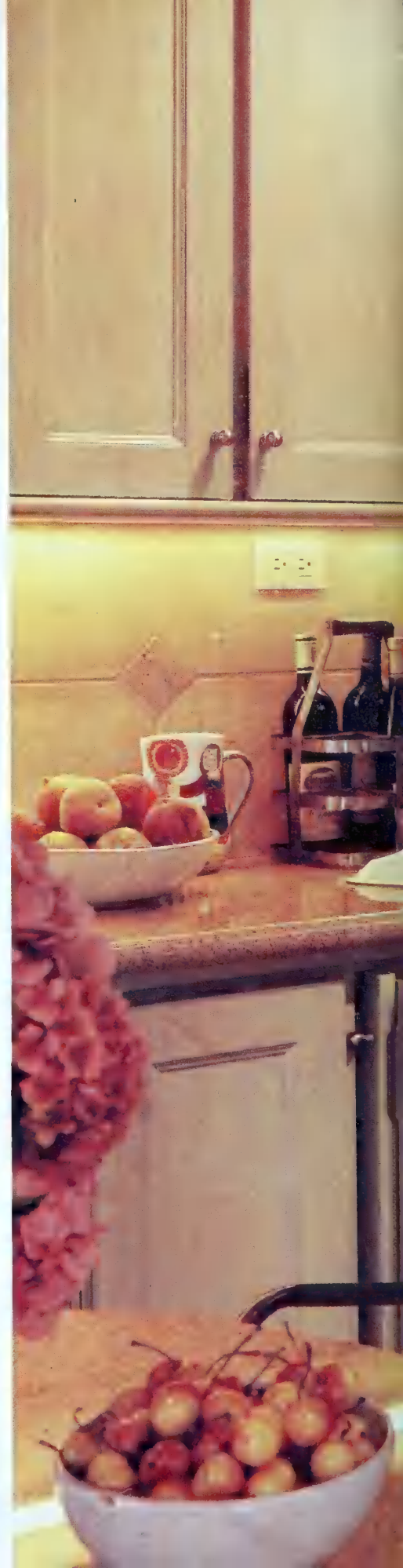
**T**en weeks of construction were preceded by months of planning, says designer Scheiber. "We had many meetings. The clients were willing to wait for exactly what they wanted." Scheiber made sure that all appliances and materials were ordered before the contractor gutted the space. "Then you don't end up with finished space and no range to put in place," he explains. The time invested was worthwhile; the attention to detail shows in the

results. When Sue Wollack said she wanted a commercial range, for example, Scheiber shopped the market with her. His suggestion: a Viking model (right) that is intended for residential use—insulated so it can butt against cabinets. The range and the kitchen were put to use the minute the last workman left: The Wollacks gave two back-to-back parties for nearly 150 guests. They came off without a hitch. ■

*Editor* JODY THOMPSON-KENNEDY

*Writer* SALLY CLARK

*Photographer* CHRISTOPHER IRION



The family room fireplace (left) is framed by a custom molding of pewter; the banquette has under-seat storage for games. For her desk (above), Sue Wollack requested file drawers to store family records and an intercom so she can stay in touch with all parts of her five-bedroom house.

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WALTER SMALLING

# THE EASY ROAD TO CLASSICISM

How a pleasant new house gained remarkable architectural stature with readily available moldings and trim

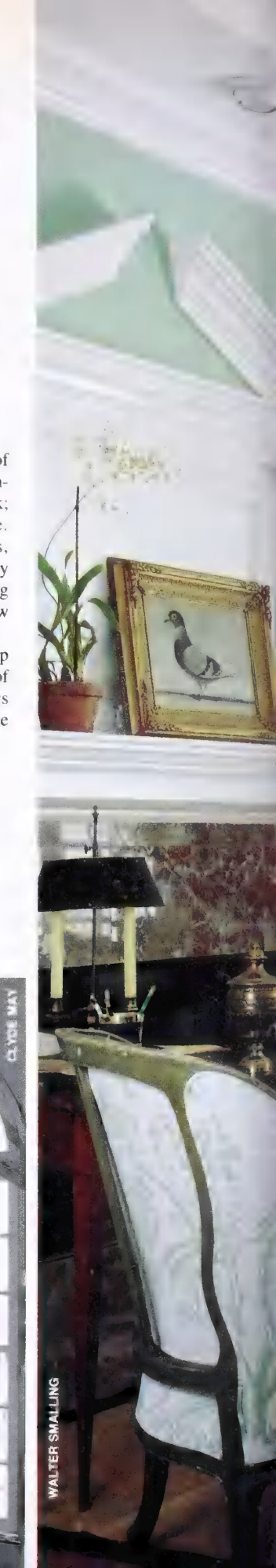
**T**he house had the newness of a shiny coin. Sunlight rolled in through arched windows, and high ceilings invited a roving eye, but for all that Dan Carithers thought the lovely features lacked emphasis. The rooms offered more space than grace. "They want refinement," the designer thought, "and a little distinction." What he gave them, before specifying so much as a drop of spearmint-tinted paint, were moldings.

The house responded to moldings the way a painting responds to a frame: It looked richer, larger and more important. "Molding stretches the imagination," the designer says, "and it stretches the scale."

Carithers used architectural trimmings made of molded polyurethane by Focal Point, an Atlanta company. Some pieces stay as straight as a yardstick; others he could bend with his hands to follow a curve. Most of the embellishment—pilasters, arches, niches, medallions and even a ceiling dome—he kept fairly classical and subdued. Faced with a froth of ceiling rosettes, for example, he chose one with only a few rings round the edge.

"Any designer could have whipped the moldings up into wedding cake, but Carithers respected the scale of the house. He knew how to play it down," says Florence Cloudt, co-owner, with daughter Hallie Bromley, of the 20-year-old Focal Point. ►

Carithers chose moldings before the house (above) was finished. After installation (below), they were painted white. In the living room (right): antique Chinese porcelains, \$225 to \$6,500, Jane Marsden Antiques & Interiors. Sofa, Curran Upholstered Furniture. Louis XVI-style chairs, \$950 the pair, Travis Antiques & Interiors. Upholstery fabrics, Manuel Canovas. Garden seat, \$300, Wholesale Antiques. French 18th-century table, used here as desk, \$2,900; Aubusson pillows, \$2,200, the pair; both, Tom Hayes and Associates. English 19th-century dollhouse, \$5,900; French chair (near garden seat), c. 1860, \$4,850 for two; both, Jacqueline Adams Antiques.



WALTER SMALLING





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A bland boxlike dining room became elegant with rich cornice moldings, a rosette ceiling medallion and sunbursts over the windows

**T**he dining room presented itself as a box; Carithers approached it the way a sculptor would, contouring its finer features—high ceilings, big windows—with bands of trim. But he chose moldings that were true to the character of the house—gracious, not grand—and, most important, he used similar moldings throughout. “One of the greatest temptations for a designer to avoid,” says Florence Cloudt, “is running different, unrelated moldings in every room.”

A Focal Point sunburst over each window repeats the arches of the living room windows; it also draws the eye upward, visually raising the ceiling. Another reason to look up: the cornice molding with its modillions, or edge of tiny brackets, more elaborate than the Colonial-style moldings used elsewhere. Carithers knew that this room, without benefit of mantel or built-in niches, would blossom with a touch of embellishment at its cornice. Finally, he applied a simple rosette medallion to the ceiling, and the dining room—now crisp and confident—demanded a chandelier. “Moldings leads the eye where you want it to rest,” Carithers says. “And it gives the room integrity.”

Shaping an engaging red-and-white toile around the window arches, the designer again draws the eye upward. Yet a visitor's gaze skims past those arches—appreciating the height but barely perceiving the sunbursts. Because the arches are solid, not glass, Carithers has camouflaged them, painting them the same buttery color as the walls. ▶

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CLYDE MAY

As moldings and sunbursts were applied to the Sheetrock shell (above), a richer room emerged.

Set of six French chairs (below left), c. 1900, \$4,900, The Gables Antiques. Dining table, c. 1820, \$4,900, Hastening Antiques Ltd. Silverplated candlesticks, c. 1850, by Haworth, Eyre & Co., England, \$995 for four, Peurifoy Antiques-Silver. On window (below right) and table: Trincomalee toile, Lee Jofa. Les Pecheurs fabric on chairs, Bailey & Griffin. Barbotine pitcher, early 20th century, \$225, Travis Antiques & Interiors.

The 19th-century painting (right) is “Bran, A Favorite Deerhound,” by Gourlay Steell, \$58,000, The Morgan & Allen Gallery. Veneto chest, Rosso Forte color, Patina Inc. Louis XVI mirror, \$3,800, Travis Antiques & Interiors. Oriental temple jars, \$1,200, Pritchard's Antiques and Darby-Mitchell Antiques. Tapestry stool, c. 1850, \$450, Hastening Antiques Ltd. Antique carved chandelier, \$1,575, Jane Marsden Antiques & Interiors. Simplicity ceiling medallion, modillion block molding circling cornice, Mathias sunbursts over windows.

ALL PHOTOS EXCEPT TOP: WALTER SMALLING















## Molded polyurethane trim duplicates the wood and plasterwork of centuries past

**T**he foyer had greeted guests with a garden view and one point of interest, a wood floor laid in a hexagon. Here Carithers made a simple but regal gesture: In the ceiling over the hexagon he installed a dome 14 inches deep and 5 feet across, round as a saucer and smooth as an egg. From its center, like a golden earring, dangles the chandelier. And the foyer with its new-found dignity has evolved from a pretty entry hall to a strong central point in the house.

Carithers chose moldings that are more dominant for the living room in which larger space and a 15-foot-high tray ceiling easily balanced them out. The ceiling was coffered with a grid of wood beams; a plain niche was capped with a curving shell. The overmantel with broken pediment, custom-made to Carithers's designs from elements in Focal Point's line, has since become available as a kit.

The transformation of the house appeared both structural and ornamental; it implied plaster walls, created architectural strength, and suggested that this home had a history. Though newly minted, these rooms had found their pedigree. ■

Editor DARA CAPONIGRO  
Writer DYLAN LANDIS

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Carithers swept a simple molding around the arch (opposite) between foyer and dining room, giving definition to a graceful but unassuming space. An overscaled 19th-century painting also ennobles the small room.

The Oatlands fluted cornice molding from Focal Point that circles the coffered ceiling (above left) is a historic reproduction licensed by the National Trust for Historic Preservation.

The classical fireplace (center left) features a broken pediment and a picture panel, traditionally filled in with mirror. "Little Mealy" bird painting, English school, \$1,999, The Morgan & Allen Gallery. Mandarin chicken-skin urns, \$6,500 the pair, Jane Marsden Antiques & Interiors.

The builder, Bachman Properties, installed the niche; Carithers added the shell cap and new curving shelves. French Provincial table, \$3,400, Hastening Antiques Ltd. Antique brass finial, \$450, Jane Marsden Antiques & Interiors. Chinese crackleware vases as lamps, \$2,700 the pair, Tom Hayes and Associates.





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# STYLE.





# COOK'S TOUR

BY JANE ELLIS

A tisket, a tasket, it's hard to beat a basket (or a bowl) packed with good things—jams and cookies, utensils and books. A great gift for cooks and food lovers, baskets and bowls can be bought ready-packed (clockwise from right): A hand-thrown bowl in glazed ovenproof pottery is filled with ingredients for a nourishing soup—a dry mix, an assortment of beans, plus wooden ladles, \$140 from The Silo.

A majolica market basket from Crabtree & Evelyn can be filled with flowers, as shown, after you have gobbled up the cookies, preserves and tea, \$55.

Cookie lovers' basket from The Silo has *Ruth and Skitch Henderson's Seasons in the Country* cookbook along with cookie cutters, teas, mincemeat and jellies, \$160. A handmade sleigh in polished wood from The Ultimate Basket has everything you need for a holiday brunch together with *House Beautiful Weekend Homes*, \$220.



TOP FOUR PHOTOS: JERRY SIMPSON



Rose Levy Beranbaum's new book, *Rose's Christmas Cookies*, is a delicious holiday treat (William Morrow & Co., \$19.95). Beranbaum is also author of *The Cake Bible*, an award-winning cookbook that converted a new generation to baking. Rose's Crescents (left), buttery and sugar-dusted, were her first success. Beranbaum considers them "the perfect gift that money can't buy." See page 104 for cookie recipe.

Chocolate truffle tarts (below) are the invention of Susan Houghtaling, who sells them from her shop on New York's Mulberry Street and by mail order. Made from chocolate, butter and eggs, they are dense, smooth and rich. Six tarts packed in a charming Victorian-style box, \$10.50. ■



JERRY SIMPSON

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# FRUITFUL DECOUPAGE

*This Christmas we have a present for you—a beautiful print of 19th-century folk art*

**T**wo fruit prints—the first opposite, the second to follow in our January issue on sale December 11—have been reproduced for framing from 19th-century decoupage (pictures made from cutouts). House Beautiful found these decoupages in the New York gallery of Stephanie Hoppen. "Decoupage was always folk art, done by amateurs," says art dealer Hoppen. "Many 19th-century ladies kept enormous scrapbooks of pictures they had cut from nursery catalogs and other sources to use this way. These amateur artists were often well trained in composition, hence the sophistication of these prints." Painted nightstand, Chalkerie Gallery. Creamware plate, Charlotte Moss, Picher, John Russell. ■

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# Wildflowers

*America's wildflowers are the habitat of its most beloved birds. Now their beauty has been dramatically captured in the "Wildflowers" series from Andrea by Sadek, the world's largest porcelain bird collection. Andrea sculptures bring the glory of America's natural heritage into your home in true-to-life color and hand-painted detail. Available at the finest stores. Write for the name of the dealer nearest you.*

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## AMERICAN COOKING NOW



Ruth and Skitch Henderson (second and third from right) with grandchildren Keiran (right) and Kythera, son Hans, his wife Sandra and Heidi Henderson Hurt's dog, Sheba.

# A TIME OF FAMILY JOY

**F**or Ruth and Skitch Henderson, Christmas is a season of delightful family ritual. "It is our favorite time," says Ruth, who runs The Silo, a celebrated cooking school, gourmet shop and gallery in rural Litchfield County, Conn. Skitch, former music director for NBC, is founder of the New York Pops Orchestra.

At Christmastime their home, Hunt Hill Farm, an 1836 dairy farm surrounded by 200 acres of rolling hills and a forest of evergreens, is more than ever a place of magical warmth and mellowness. The couple's main house is converted from two hay barns. The family kitchen, heart of the house, has an adjoining silo that became a playroom. The "great

room," one of the original hay barns, is where the family also loves to gather. A cluster of other buildings house the store and cooking school. The two original farmhouses are now home to their godson and to son Hans Henderson, his wife Sandra and their two children during extended visits. Daughter Heidi and her husband, actor William Hurt, live nearby with their children. *Am Heiligen Abend* (Christmas Eve) at 6 P.M., the Hendersons celebrate. It is an evening of family, good food, music and the fun of exchanging gifts. On Christmas they just "let the day happen." Ruth says, "Friends drop in and we have a buffet—leftovers from the night before, smoked salmon and pâtés. But it has to be good food. That's what really matters to everyone in our family." ►

In their 150-year-old farmhouse, the Hendersons' holiday is a mellow mix of music, children, family rituals, old friends and very good food





For Ruth and Skitch Henderson the "great room" (right), once a hay barn, is the gathering place for celebrations. On the staircase to the gallery (left), the railing, an old paddock fence, is entwined with branches of fir. Right: View from the fireplace. On the gallery, Skitch's organ and a little Christmas tree from the farm. Two Steinways provide the music—so much a part of their lives. ►







"In the evening we build a fire, Skitch lights all the candles and plays the organ for us—it's a favorite moment of the holiday"

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## M E N U

*Pumpkin Soup with Bacon*

*Giant Croutons*

*Rouladen*

*Spaetzle*

*Steamed Parsnips, Carrots and Peas*

*Bibb Lettuce Salad with Cheese*

*and Apple Slices*

*Plumped Fruit with Applejack Cream*

*Benmarl Chancellor Grape 1982*



Rouladen, German-style beef, is the heart of the traditional Christmas Eve dinner. For Ruth, an extra bonus is the wonderful house-filling aroma as it slowly braises

Sometimes the simplest things are the best," says Ruth Henderson (above left). Her philosophy is to put people at ease in the kitchen and dispel the fear of cooking. "Make up your mind that simple is fine. Guests don't expect you to be fussy; that's unrealistic." All this is evident in *Ruth and Skitch Henderson's Seasons in the Country*, a celebration of country life and good things to eat just published by Viking Penguin (\$24.95). The heart of their Christmas Eve dinner is Skitch's favorite German dish, rouladen, beef rolled and braised. For German-born Ruth, its beauty is that it cooks slowly and the aroma permeates the whole house. "It is so welcoming to smell something good." Rouladen can be prepared several days ahead and it freezes in its own gravy. Its accompaniment, spaetzle, a German noodle, can be made ahead but is not difficult to prepare at the last minute; leftovers can be reheated or used in salad. The vegetables can also be prepared ahead and steamed at the last minute. Plumped fruit is another simple dish. Dried fruits, such as Sunsweet mixed fruits, are steeped in cold water overnight to retain their color and flavor. "It's the easiest thing in the world," says Ruth. ►

**Right:** The table is set in a corner of the big room under the window. Giant croutons (foreground left) are a breeze to make. Ruth likes to serve them with soup or salad, in this case pumpkin soup. Strings of cranberries, apples and pears, with greenery and pinecones from Hunt Hill trees make the runner for the old laundry table.







When children make cookies and gingerbread houses with their friends, it's rollicking fun, and they end up with gifts to give

**T**he secret is one in the mouth and one for a friend," says Ruth Henderson of the annual gathering at The Silo to make cookies and a gingerbread house. "A big part of our Christmas season is preparing for Christmas Eve, and with children it's that much more enjoyable," she says. "Cookies are good gifts for children to make for their friends, and they can be very personal: 'To my friend Jane, Merry Christmas' written in icing, for instance."

The gingerbread-house cooking classes are so popular that they are always sold out many times over. The reason for their continued success, Ruth believes, is "the lovely feeling that comes from giving something you have made yourself and had great fun doing. It is a very enjoyable thing for parents and children to do together. Baking spells Christmas and it doesn't take that much effort." ■

Writer JANE ELLIS

Assistant Editor HELEN KREPPEIN

Photographer LANGDON CLAY

**Left:** Pumpkin soup with bacon served in heart-shaped bowls from Wachau, Austria. Ruth mixes elaborate hand-cut crystal glasses from Bohemia with American pressed glass from The Silo for \$2.50. **Below:** A salad of Bibb lettuce garnished with fruit and cheese.







**Decorating cookies in the “little silo,” a playroom next to the Hendersons’ kitchen (above), Daren Daniels, son of Sandy and Jack Daniels. Sandy is director of The Silo Cooking School. Kythera and Keiran, the Hendersons’ grandchildren, and godson Ryan De Felice and his sister Mia, who live in the farmhouse next door.**

**Below left: Plumped fruit, a delightfully simple medley of dried fruit with applejack cream, served in simple clay bowls. Rouladen (below right), Skitch Henderson’s favorite dish, braising in its gravy in a Calphalon pot. Carrots, bay leaves and onions, which add flavor, are removed before serving.**

TABLETOP ACCESSORIES AVAILABLE THROUGH THE SILO, INC. FOR MORE DETAILS, SEE PRODUCT INFORMATION. RECIPES BEGIN ON PAGE 105





# WINE & GOOD SPIRITS

By DORIS TOBIAS

*Today's party bar is a great mix of wine, spirits and nonalcoholic fruit punches. Here the pros help you with tips on everything you'll need*

JERRY SIMPSON



**H**oliday time, and the party givin' is easy. That is, it can be with a little planning. Once you have decided on the number of guests, order your wines, spirits and mixers well in advance using the guide on this page, and assemble your accessories.

The amounts listed are based on serving each person an average of three drinks. Some people will sip one drink; others may make merry with multiples.

For all frequent party-givers and caterers, the word is that more and more people are opting for a glass of wine or bubbly rather than spirits. Nonetheless, spirits-lovers are still legion. Scotch, particularly

## THE BAR SETUP

(25 GUESTS)

|                                   |                          |                                  |          |
|-----------------------------------|--------------------------|----------------------------------|----------|
| • Dry white wine                  | 6 bottles<br>(or 3 mags) | • Dry French vermouth            | 1 bottle |
| • Dry red wine                    | 2 bottles                | ▪ Campari (Italian aperitif)     | 1 bottle |
| ▪ Champagne or sparkling wine     | 6 bottles                | ▪ Lillet blond                   | 1 bottle |
| ▪ Vodka                           | 1 liter                  | • Dry fino sherry                | 1 bottle |
| ▪ Lemon- or pepper-flavored vodka | 1 bottle                 | • Seltzer                        | 6 liters |
| • Scotch                          | 1 liter                  | • Tonic water                    | 4 liters |
| • Single-malt scotch              | 1 bottle                 | • Perrier or other mineral water | 3 liters |
| • Rum                             | 1 bottle                 | • Ginger ale                     | 2 liters |
| ▪ Kentucky straight bourbon       | 1 bottle                 | ▪ Grapefruit juice               | 1 quart  |
|                                   |                          | ▪ Cranberry juice                | 1 quart  |
|                                   |                          | ▪ Coca-Cola                      | 1 liter  |
|                                   |                          | ▪ Angostura bitters              | 4 ounces |

1 bottle = 750 ml unless otherwise specified



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*“Set up the bar on a round table so guests can help themselves  
without creating a traffic gridlock”*

---

single-malt Scotch, vodka and its flavor variations, rum, bourbon, and other premium whiskies still have their adherents.

How much do you pour? For wines, champagne and sparkling wines, 4 ounces make a satisfactory drink, so figure on 6 drinks per standard 750-milliliter bottle, 12 per magnum (double standard bottle). The average pour for sherry and aperitif wines is three ounces and for spirits, a jigger (1½ ounces) per glass.

### GLASSES

A 9- or 10-ounce all-purpose wineglass will show off your white and red wines perfectly and is also suitable for champagne and sparkling wines. While flutes and tulips are lovely, it is fine to use all-purpose wine glasses that not only look attractive, but also help keep the bubbles lively.

Of wineglasses, Sean Driscoll, president of Glorious Food, a New York caterer, says: “They’re the easiest to use; they leave less of ‘a ring around the collar,’ avoiding the need for coasters strewn about.” But Scotch purists like to have their drinks in tumblers, and for them Driscoll likes to use “heavy Italian ridged tumblers, the kind you see in Italian design shops.”

Pamela Morgan, owner of Flavors Catering in New York, also relies on wineglasses. She suggests having “at least twice the number of glasses as guests.” She also says: “If you use a rental service you needn’t be concerned about the number of glasses, or the dreary job of washing them. And the rental service also supplies accessories such as trays, ice buckets, tablecloths, napkins and even ashtrays.”

### THE HOME BAR

Driscoll suggests setting up the bar on a round table “so guests can help themselves without creating a traffic gridlock.” This is the moment for those silver candlesticks, that gleaming ice bucket and those attractive decanters. And use copious green boughs and holly on and around the table.”

For color, Pamela Morgan places a big bowl filled with sugared fruits or seasonal fresh fruits surrounded by pine boughs and ribbons. She always includes a bottle of Crème de Cassis on the table for mixing with white wine in a Kir, with champagne for a Kir Royal, or in a “Morgan”—a jigger of Cassis blended with Perrier, ice and a squeeze of lime.

### SHERRY AND VERMOUTH

Chill dry fino sherry as you would white

wine, for 2 to 3 hours, or overnight in the fridge. Keep chilled at table in a wine cooler. Pour straight, or on the rocks.

“For dry vermouth, buy the smaller half-bottles instead of 750 milliliters,” advises Michael Aaron, president of Sherry-Lehmann Wines & Spirits, New York. “Once opened, dry vermouth begins to oxidize and loses flavor, so if it’s just for a whiff in a martini, less is more.”

### CHAMPAGNE

“Nonvintage brut is the best choice for a party,” says Harriet Lembeck, director of Harriet Lembeck’s Wine & Spirits program at the New York Helmsley Hotel. “And not necessarily because it’s well-priced. Brut nonvintage is the stock-in-trade of champagne houses. It’s blended for consistency and champagne producers define their style and reputation on it.”

### GARNISHES

- Curls of lemon, lime and orange zest.
- Very thinly sliced lime, lemon and oranges, the last cut into halves.
- Wedges of lemons and limes.
- Carrot sticks, celery spears and tiny clusters of white or purple-hued cauliflower florets on toothpicks make attractive garnishes for Bloody and Virgin Marys. These can all be prepared a day ahead and refrigerated in plastic bags. At party time, arrange the garnishes in pretty serving bowls and set at the bar table.
- Cocktail olives and onions for martinis should be well drained before being transferred to small bowls.

### CRANBERRY SURPRISE

Sean Driscoll has come up with a tingly-tart, refreshing nonalcoholic drink—“Cranberry Surprise.” Fill a tall Collins glass or all-purpose wineglass with 4 ounces grapefruit and 3 ounces cranberry juice. Add ice and a dash of bitters. Stir and garnish with an orange slice. Note: For those who like their “Surprise” spirited, add a jigger of vodka or rum.

“In serving champagne,” says Lembeck, “it’s important to keep the bottle well chilled.” Chill champagne (or sparkling wines) for 2 to 3 hours or overnight in the fridge—never the freezer—and open one at a time. Or, chill as you would white wine, in a bucket filled half with ice, half with water, twirling the bottle a few times.

“For parties, especially big parties, serving your guests champagne in magnums is festive and impressive. Magnums are big enough to generate excitement, yet can be handled easily, and you’ve less corks to pop,” according to Lembeck.

Eunice Fried gives practical advice for uncorking bottles: “Open the bottle away from people. At parties people tend to forget that flying corks can be dangerous. Chill the bottle well. Place a napkin loosely over the top of the bottle and remove foil and wire cage. Tilt bottle at 45-degree angle. Grasp the cork, still with the napkin over it, firmly with one hand. Gently turn the bottle with the other hand and ease out the cork. Make sure no one is in your path in case you do lose control.”

Left over bubbly? Recork with a champagne stopper—or place a silver teaspoon in the neck of the bottle and stash it in the refrigerator. The bubbles will hold for at least another 24 hours.

### WHITE WINE

Advice from Sean Driscoll on serving white wines: “Chill two to three bottles in the refrigerator—never in the freezer—for two to three hours or overnight. Bring out one bottle of wine at a time, and place in individual plastic or pottery wine cooler (no ice needed). Or chill in a wine bucket that is filled half with ice, half with water. It takes 45 minutes for wine to chill this way. Keep a white cotton or linen napkin next to the chiller to catch drips.”

Leftover wine? Open bottles can be recorked tightly and kept in the fridge for a day or two. Unopened bottles, chilled or not, can be returned to your wine storage area for later use.

“If you are serving premium white wines, don’t overchill them,” advises Roberta Morrell, president of Morrell wine and spirits merchants in New York. “Wine served too cold loses flavor.”

On red wines Morrell says: “Most people serve red wines much too warm. I put the bottles in a cool pantry, or near a cool window for half an hour before uncorking.” She also favors wines in magnums for parties. “They add a certain cachet, they’re fun, and less work.”

“A fish poacher—the long oval type—makes a handsome ice bucket for white wine or champagne,” says Harriet Lembeck. “Chill the bottles first in the fridge, then fill the poacher half with ice and half with water and line up three to four bottles, as many as will fit attractively.” ■





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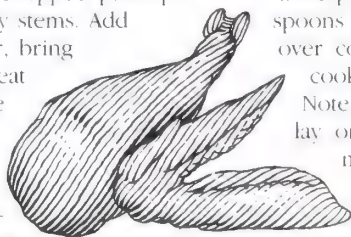


# QUICK COOK

*For many, the favorite part of the holiday feast comes the next day. Here are 31 imaginative and delicious ways to use leftover turkey and ham*

**I**f you are one of those cooks who feels that the best part of the holiday meal is what is left behind, here are some great ways to use up the turkey and ham. —Cecile Lamalle

**TURKEY BROTH**—Nothing beats turkey broth; its rich aromas will spur you on to deal with the rest of the bird. After removing all meat, break up the carcass and place in a big pot with 3 to 4 carrots, an onion studded with a clove, 4 smashed cloves of garlic, a few chopped parsnips and a handful of parsley stems. Add about a gallon of water, bring to a boil, skim, lower heat and simmer about three hours, skimming again from time to time. For a fat free broth, refrigerate overnight and lift off fat the next day. Refrigerate up to 1 week.



**TURKEY POTPIE**—Combine cubed turkey (about 1/3 cup per person) with sautéed mushrooms, cooked carrots and parsnips, chopped parsley. Dissolve 1 teaspoon cornstarch in a bit of water and heat with 1 cup turkey broth. Mix with meat and vegetables. Place pie filling in a baking dish, season to taste with salt, pepper, a pinch of thyme, and cover with pie pastry. Bake in a preheated 350°F oven about 50 minutes.

**TURKEY À LA KING**—This rich recipe, using turkey as a substitute for chicken, is from Joseph Donon's cookbook, *The Classic French Cuisine* (1960, Knopf). Combine 3 cups sliced, cooked turkey with 1 1/2 cups sliced mushrooms sautéed in butter. Add 1 tablespoon shredded green pepper, 1 1/2 cups chicken broth, 4 egg yolks stirred into 3/4 cup cream. Heat until thickened, adjust seasoning with salt, pepper and cayenne. Serve on toast. Note: One tablespoon cornstarch dissolved in a few drops of water can be substituted for egg yolks.

**TURKEY CROQUETTES**—Combine 3 cups shredded turkey with 1 cup diced mushrooms sautéed in butter, 2 egg yolks beaten with 1/2 cup cream, 1/2 cup fresh bread crumbs



Form into patties and chill 30 minutes. Dust with flour and sauté in half butter, half olive oil about 15 minutes, turning once. Serve with mashed potatoes and leftover gravy into which you've stirred a bit of Maderia.

## TURKEY SALAD WITH BALSAMIC

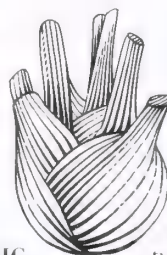
**VINAIGRETTE**—Toss 3 cups diced turkey with 1 cup toasted walnuts or pecans (see note) and the following dressing: 1 tablespoon Balsamic vinegar, 3 tablespoons extra-virgin olive oil. Serve over cooked buckwheat noodles or cooked kasha (buckwheat groats). Note: To toast walnuts or pecans, lay on cookie sheet and bake 10 minutes in a preheated 350°F oven, shaking occasionally.

## TURKEY CHUNKS IN

**CURRY SAUCE**—Sauté 2 chopped shallots and one small clove of garlic in 1 tablespoon butter until soft. Stir in 2 tablespoons best-quality curry powder (e.g. Sun Brand) and cook 30 seconds. Stir in one cup dry white wine and boil down until liquid is reduced to 1/4 cup. Add three cups rich chicken or turkey stock, half an apple peeled and chopped, 10 black pepper corns and 1/2 teaspoon ground ginger. Reduce to 1 1/2 cups. Strain, return liquid to pan and whisk in half a stick of unsalted butter, a few bits at a time. Season to taste with lime juice, salt, freshly ground black pepper and cayenne pepper. Note: Never add cream to an aluminum pot as it turns the cream gray.

## TURKEY AND EGGPLANT PROVEN-

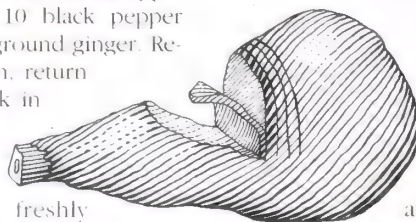
**ÇAL**—Reserve 4 or 5 fine turkey slices from the breast. Peel and slice eggplant, and brown the slices on both sides in plenty of hot olive oil. Drain on paper towels. Alternate turkey and eggplant slices in a baking dish. Chop a handful of flat-leaf parsley with two cloves of garlic and half a cup of bread crumbs and sprinkle over turkey and eggplant slices. Bake briefly (about 10 minutes) in a 375°F oven, just to heat through, and serve with a bowl of freshly grated Parmesan cheese and hot crusty bread.



**TURKEY ENCHILADAS**—Combine 2 cups cooked, shredded turkey with 3 tablespoons of sour cream, 2 tablespoons cubed Monterey Jack cheese and a handful of chopped cilantro. Fry corn tortillas quickly in hot oil to soften. Wrap tortillas around a large spoonful of turkey mixture, place seam side down in a baking dish and sprinkle with crumbled feta or Parmesan cheese. Bake at 375°F about 10 minutes. Serve with a bowl of fresh salsa.

**TURKEY PUMPKIN SOUP**—Cook 2 cups peeled, cubed pumpkin in turkey broth until tender, about 30 minutes. Add 2 cups cubed turkey. Season soup with freshly ground pepper and serve with a bowl of sour cream and another of toasted pumpkin seeds. Corn bread, freshly toasted, goes wonderfully with this.

**TURKEY FAJITAS**—Stir-fry 2 cups cubed turkey with a pinch of ground cumin and a cupful of thinly sliced sweet onion. Meanwhile, wrap 6 flour tortillas in foil and bake in a 200°F oven 10 minutes. Serve accompanied by bowls of sour cream, shredded lettuce and tomato salsa. Diners roll their own individual fajitas.



## OLD-FASHIONED TURKEY AND

**DUMPLINGS**—Heat about 2 cups chunked turkey and a cup of sliced

celery in 2 cups of turkey stock in a baking pot. Meanwhile, combine a cup of flour, 2 teaspoons baking powder, 1/2 teaspoon salt, a handful of chopped chives or scallion tops, and 1/2 cup milk. Stir to combine and drop by spoonfuls onto the hot soup. Cover tightly and heat in a preheated 350°F oven about 30 minutes without raising the lid.

## GRILLED TURKEY, BACON AND HA-

**VARTI SANDWICHES**—Place sliced turkey on thick slices of country-style whole grain bread. Top with grilled bacon and lots of sliced Havarti cheese with caraway. Grill until bubbly. Serve with a watercress and cucumber salad.

(Continued on page 94)



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I certify that the statements made by me above are correct and complete.

(Signed) Tony Hoyt  
Publisher

## QUICK COOK

*Continued from page 92*

**TURKEY COUSCOUS**—Cook couscous according to package directions. Set aside, keeping warm. Sauté handfuls of sliced onion, carrots, celery, zucchini in olive oil until crunchy-tender. Add cooked turkey and stock to cover. Simmer 20 minutes with a big pinch of saffron. Add 1 cup cooked chick-peas, drained, 1 cup chopped tomatoes, drained. Serve over couscous with hot sauce, if desired.

### **TURKEY BULGUR SALAD WITH**

**GINGER DRESSING**—Sauté ½ cup each sliced onions and mushrooms in 1 tablespoon olive oil. Add 1 cup cracked wheat (bulgur). Stir well. Add 2 cups turkey stock, bring to a boil, lower heat, simmer 15 minutes. Stir in 1 to 2 cups turkey chunks. Toss with dressing: blend 3 tablespoons extra-virgin olive oil, 2 tablespoons chopped cilantro, 1 tablespoon wine vinegar, 1 teaspoon minced fresh ginger root (or ½ teaspoon ground ginger).

### **TURKEY AND CHÈVRE SALAD WITH**

**HERB VINAIGRETTE**—Toss 2 cups of julienned turkey with a handful of chopped Italian parsley, ½ cup sun-dried tomatoes, quartered, a tablespoon of chopped chives or scallion tops, 3 tablespoons extra-virgin olive oil, 1 tablespoon herb vinegar and 1 teaspoon Dijon mustard. Serve with grilled goat cheese on French bread.

### **CREAMED TURKEY AND MUSH-**

### **ROOMS ATOP ANGEL HAIR PASTA—**

In a saucepan melt 2 tablespoons butter and stir in 2 tablespoons flour. Whisk in 1 cup light cream (or half-and-half). Simmer 15 minutes. Add 1 cup turkey chunks and 1 cup sautéed sliced mushrooms. Season to taste with salt and freshly ground black pepper. Serve atop angel hair pasta.

### **FRESH PEA SOUP WITH HAM—**

Cook two 10-ounce boxes of frozen peas in 2 cups of chicken or turkey stock 15 minutes. Cool. Blend until smooth. Add freshly ground pepper, ½ cups cubed ham. Top with hot, buttered croutons.

**JAMBON PERSILLE**—Combine 2 cups finely chopped ham with a handful of chopped parsley. In a cup of boiling chicken stock dissolve one envelope plain gelatin and add ham mixture. Refrigerate overnight. Serve with French bread.

### **LENTIL AND HAM SALAD—**

Cook 1 cup lentils, covered, 30 minutes or until tender. Drain. Toss with 1 cup cubed ham, 3 tablespoons extra-virgin olive oil, 1 ta-

blespoon Balsamic vinegar, 1 teaspoon Dijon mustard. Serve at room temperature.

### **HAM, FENNEL AND POTATOES—**

Soak a head of fennel in ice water for 1 hour. Trim, slice and dice. Combine with 2 or 3 cooked, peeled and diced potatoes, ½ bell pepper, cleaned and diced, and 1 cup diced ham. Toss with 3 tablespoons olive oil and a tablespoon of herb vinegar. Add salt and freshly ground pepper.

### **HAM AND POTATOES AU GRATIN—**

Peel and thinly slice 3 to 4 potatoes and layer in a buttered baking dish with sliced ham and, if desired, sliced Swiss or Jarlsberg cheese. Pour over enough hot milk or stock to cover. Bake, covered, in preheated 350°F oven for 1 hour, or until potatoes are soft and liquid is absorbed.

### **CROQUE MONSIEUR—**

Layer 4 slices of buttered bread with slices of ham and Swiss cheese, and top each with a bread slice. Dip into batter of 1 cup milk, 2 eggs, salt, pepper and grated nutmeg. Sauté on both sides in half butter, half oil.

### **BELGIAN ENDIVES AND HAM—**

Simmer 6 endives in salted water 15 minutes. Drain, pat dry with paper towels. Wrap each endive in a slice of ham. Lay in a baking dish. Cover with white sauce: melt 3 tablespoons of butter, stir in 3 tablespoons flour and cook 30 seconds. Add 1 cup milk, salt and pepper, 1 cup grated Gruyère cheese and 1 tablespoon Dijon mustard. Stir until cheese is melted. Pour over ham and endives. Heat in a preheated 350°F oven about 10 minutes.

### **CREAMED EGGS AND HAM—**

Layer sliced hard-boiled eggs with ham in a buttered baking dish and cover with a cream sauce. Substitute sliced turnips or kohlrabi for eggs. Heat until brown.

### **HAM PILAF—**

In a saucepan melt 1 tablespoon of butter. Stir in 1 cup brown rice and a pinch of saffron. Add 3 cups boiling water or chicken stock. Cook 40 minutes or until liquid is absorbed. Stir in 1 cup ham chunks and ½ cup of raisins plumped in boiling water (drained). Serve with a watercress salad.

### **HAM AND GREEN ONION QUICHE—**

Combine ½ cup half-and-half, 3 eggs, ½ cup cubed Swiss cheese, ½ cup cubed ham, 4 scallions, sliced thinly. Pour into a partially baked 9-inch pie shell. Bake in a preheated 350°F oven 25 minutes or until custard is set. Serve warm.

### **HAM AND OKRA GUMBO—**

Sauté in 2 tablespoons ham fat or oil a medium on-

*(Continued on page 103)*



## QUICK COOK

*Continued from page 94*

ion, ½ bell pepper, both coarsely chopped, 2 cloves garlic, chopped. When slightly soft stir in a tablespoon of flour and stir 30 seconds. Add 3 cups chicken stock, a 10 ounce box of frozen okra, sliced, and 1 cup cubed ham. Bring to a boil, cover and lower heat. Cook 30 minutes. Add salt, pepper and a pinch of gumbo filé (powdered sassafras root, which gives gumbo viscosity). Serve over rice.

### SOUL FOOD GREENS AND HAM—

Combine in a nonaluminum saucepan 1 pound sliced mustard or other greens, 1 cup sliced onion, 2 large cloves garlic, ½ teaspoon sugar, pinch of crushed red pepper, water or stock to barely cover. Bring to a boil, lower heat. Cook 1 hour. Add 1 cup cubed ham. Serve with rice.

### HOPPING JOHN—

Sauté a medium onion, chopped, and 2 cloves of garlic, chopped, in rendered ham fat or oil. Add 1 cup black-eyed peas, 1 cup cubed ham and 4 cups water. Bring to a boil, lower heat and simmer about 1 hour, until peas are barely tender. Add ½ cup white rice and cook until tender. Before serving, drain excess liquid. Season with salt, freshly ground pepper, hot pepper sauce. Add some chopped-up ham rind, if desired.

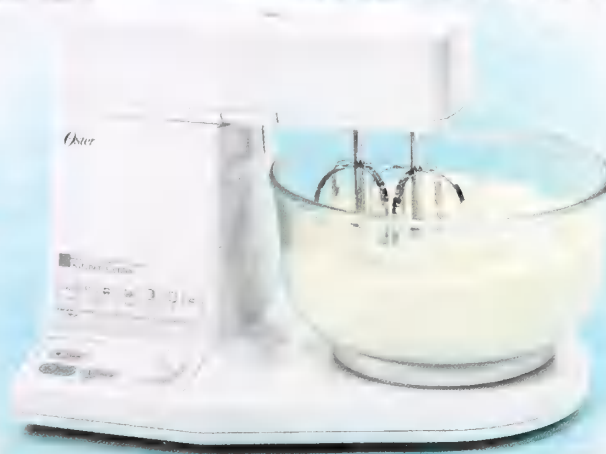
### SOUL FOOD RICE AND HAM—

Sauté a medium onion, chopped, a stalk of celery, sliced, 2 cloves garlic, chopped, in 2 tablespoons ham fat or oil; add 1 cup raw white rice, 1 cup canned tomatoes, drained, and 2 cups water (or tomato juice). Bring to a boil, lower heat. Cook, uncovered, about 15 minutes or until liquid is absorbed. Stir in 1 cup cubed cooked ham. Serve with hot sauce and toasted cornbread.

**HAM AND POLENTA—**Boil 5 cups salted water and shower in 8 ounces of cornmeal. Stir or whisk 1 minute, lower heat and cook, stirring occasionally, about 50 minutes, or until liquid is absorbed. Stir in a cup of cubed ham. Note: This is a tricky dish to cook. If cooked covered, it risks boiling over; if uncovered, it splashes hot cornmeal water all over. Adjust heat accordingly. You can also pour the cooked polenta and ham into a greased loaf pan and refrigerate overnight. It will solidify into a mass that you can slice and sauté in butter and oil. Top with a simple, freshly made tomato sauce and serve, as brunch, lunch or a supper dish with sautéed green peppers. ■

*Cecile Lamalle is a food editor of Restaurant Hospitality Magazine.*

# Makes Great Salads.



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## THE GIFT OF WARMTH

*Continued from page 39*

*Buffet by caterer Nadine Kalachnikoff.*

### BABY SQUASH, ZUCCHINI AND ONIONS

- ½ pound each baby yellow squash, baby zucchini and pearl onions
- 3 tablespoons butter
- Salt and freshly ground black pepper, to taste

□ Blanch squash, zucchini and onions separately in hot water with 1 tablespoon butter about 4 minutes. Drain. Refresh in ice cold water. Drain. Salt and pepper to taste.

### CUCUMBER YOGURT DIP

- 2 cups yogurt
- 1 cup peeled and seeded cucumber, finely chopped
- 1 clove garlic, crushed
- 2 teaspoons olive oil
- 1 tablespoon fresh dill, chopped
- 1 tablespoon lemon juice

□ Sprinkle salt over chopped cucumber and let stand 15 minutes. Rinse with cool water. Transfer cucumbers to a towel and pat dry. Combine ingredients in a bowl and chill.

### GRAVLAX

- 2 fillets of fresh salmon (skin on)
- 4 bunches fresh dill, chopped

- ½ cup salt
- ½ cup crushed black pepper
- ½ cup sugar

□ Mix together salt, pepper and sugar. Cover fillets with mixture and sprinkle on chopped dill. Place one fillet on top of the other, skin side out. Place in an ovenproof dish and cover. Refrigerate 2 days, turning over after 24 hours.

□ To serve remove salt, pepper, sugar and dill. Cut thin slices from the skin.

### MUSTARD AND DILL SAUCE FOR GRAVLAX

- 3 tablespoons sugar
- 8 tablespoons Dijon mustard
- 2 teaspoons dry mustard
- 2 tablespoons white vinegar
- ¾ cup vegetable oil
- 2 bunches fresh dill, chopped

□ Mix all ingredients together in a bowl to a smooth consistency and serve.

### SADDLE OF VENISON

*Marinade:*

- 8 carrots, sliced into 1½ pieces
- 4 onions, coarsely chopped
- 4 cloves garlic
- 4 turnips
- 1 stalk celery, leaves included
- 1 bunch parsley, stems included
- 4 bay leaves
- 2 tablespoons bouquet garni

*(Continued on page 104)*



## THE GIFT OF WARMTH

*Continued from page 103*

Salt and freshly ground black pepper, to taste

- 1 bottle red wine (Rioja)
- 3 tablespoons olive oil

**Roast:**

- 1 8-pound saddle of venison
- 4 carrots
- 4 onions
- 4 stalks celery cut in large pieces
- 4 ounces sweet butter
- 5 tablespoons vegetable oil

□ Prepare marinade: In a saucepan sauté all ingredients, except wine, in olive oil until onions are translucent, about 4 to 5 minutes. Add venison and dry red wine to cover.

□ Marinate, covered, for 24 hours in refrigerator, turning every 6 hours.

□ To roast: Remove venison from marinade and place along with vegetables in a roasting pan. Reserve marinade for sauce. Dot vegetables with butter and venison with vegetable oil. Bake at 450°F the first 10 minutes, and at 350°F for approximately 1½ hours.

□ Roast 45 minutes to 1 hour. Add remaining marinade to pan and return to oven.

□ Prepare sauce: Combine marinade and drippings from roasting pan plus 2 tablespoons wild ligonberries.

### NEW RED POTATOES

36 baby new red potatoes

- 3 sprigs fresh mint, leaves only, chopped
- 3 tablespoons butter

□ Rinse unpeeled potatoes in cold water. Steam about 10 minutes. Sprinkle with freshly chopped mint. Dot hot potatoes with 3 tablespoons butter.

### HARICOTS VERTS

- 3 pounds fresh baby green beans
- 4 tablespoons chopped fresh chives
- Salt, to taste

□ Blanch beans in boiling water with 1 tablespoon sweet butter and salt for 4 minutes, until crunchy or to taste. Drain. Refresh in ice water. Drain. Sprinkle with fresh chopped chives.

### SYLVIA WEINSTOCK'S "GIFT" CAKE

**Cake:**

- 10 eggs
- 1¼ cups sugar
- 1¼ cups flour, sifted
- 6 ounces melted butter
- ¼ cup heavy cream
- 2 teaspoons vanilla
- Pinch of salt

**Icing:**

- 1¼ cups sugar
- ¼ cup water
- ⅔ cup egg whites
- 1½ pounds unsalted butter, at room temperature
- 1 teaspoon pure vanilla extract

□ Prepare cake: Separate eggs. In a bowl beat yolks with sugar until smooth, thick and creamy. In a separate bowl beat egg whites with a pinch of salt until dry, frothy and thick. Fold egg yolk mixture into egg whites. Sprinkle in flour. Do not stir too much. Mix together cooled melted butter, heavy cream and vanilla. Slowly add to egg and flour mixture, mix until just blended.

□ Pour batter into two 9 x 5 loaf pans and bake at 350°F until golden. Cake is ready when a toothpick inserted into center comes out clean.

□ Prepare icing: In a saucepan bring to a boil 1 cup sugar and ¼ cup water. Cook until the consistency of a soft ball (250°F on a candy thermometer). Beat egg whites along with remaining sugar until thick and fluffy. Gradually pour in the sugar syrup, beating until cool and thick. Beat in softened butter until mixture is thickened and then beat in vanilla. Ice cake on all exposed areas.

□ For ribbon: Use fruit leather cut into strips and lay carefully on iced cake in ribbon pattern. For bow: Loop a strip under from both ends, using a little warm water on your fingers to seal it together. Take a smaller strip and wrap it around the middle of the bow to make the knot, seal again with warm water. Place it on top of where the "ribbon" strips intersect. ■

### SMALL-TOWN SPIRIT

*Continued from page 45*

By Nancy Calhoun, owner Cathedral Pines Farm and llama breeder.

### LLAMA COOKIES

- ½ cup butter
- ¾ cup sugar
- 1 egg
- ½ teaspoon vanilla
- 1 tablespoon cream
- 1¼ cup plus ¼ teaspoon flour
- ¼ teaspoon baking powder

□ In a mixing bowl whip butter and sugar together until creamy. Whisk in egg and vanilla. Sift together dry ingredients. Slowly add dry mixture to the creamed butter, sugar and eggs. Form into a ball. Roll out cookie dough to desired thickness. Cut around template (see note) with a sharp knife and transfer to a cookie sheet. To make a hole for hanging use a drinking straw or something comparable. Bake at 375°F about 8 minutes. Note: To make templates, trace or draw desired shape onto any heavy plastic and cut out. Nancy Calhoun uses plastic file folders to make her llama templates. They are easy to cut with scissors, will not tear easily and stand up to many cookie cuttings. ■

### COOK'S TOUR

*Continued from page 75*

Reprinted from Rose Levy Beranbaum's *Rose's Christmas Cookies*, \$19.95, published by William Morrow & Company.

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## ROSE'S CRESCENTS

### Dough:

- $\frac{2}{3}$  cup blanched sliced almonds
- $\frac{1}{3}$  cup sugar
- 1 cup butter
- $1\frac{2}{3}$  cups bleached all-purpose flour (dip and sweep method)
- $\frac{1}{4}$  teaspoon salt

### Sugar topping:

- $\frac{1}{2}$  cup superfine sugar (see note)
- $\frac{1}{2}$  teaspoon cinnamon

### Equipment:

#### Ungreased cookie sheets

#### □ Food processor method

In a food processor with the metal blade, process the almonds and sugar until the almonds are ground very fine. Cut the butter into a few pieces and add it with the motor running. Process until smooth and creamy. Scrape the sides of the bowl. Add the flour and sprinkle salt on top. Pulse in just until the flour is incorporated.

#### Electric mixer method

Soften the butter. Grind the almonds very fine. In a large mixing bowl, combine the almonds, butter and sugar and beat until light and fluffy. Stir together the flour and salt and beat into mixture, on low speed, until incorporated.

#### For both methods

Scrape the dough onto a piece of plastic wrap, press it into a thick disc, wrap it tightly and refrigerate about 2 hours or until the dough is firm.

For the topping, stir together sugar and cinnamon until uniform in color. Place 2 oven racks in the upper and lower thirds of the oven. Preheat oven to 325°F.

Divide the dough into 8 portions. Work with 1 section at a time, keeping the remainder of the dough refrigerated. Knead the dough between floured hands until malleable. Pinch off a portion of the dough and roll it into a  $\frac{3}{4}$ -inch round ball. On a lightly floured counter, roll each ball into a cylinder with tapered ends, about 3 inches long by  $\frac{1}{2}$ -inch thick. Form each cylinder into a crescent and place on an ungreased cookie sheet 1 inch apart.

Bake for 14 to 16 minutes or until set but not brown. For even baking, rotate the cookie sheets from top to bottom and front to back halfway through the baking period.

Cool cookies on the sheets 10 minutes. While still warm, use a small, angled metal spatula or pancake turner to lift them from the sheets and dip them, 1 at a time, in the cinnamon sugar, turning gently to coat all over. Finish cooling the cookies on wire racks.

**Store:** In an airtight container at room temperature, or in the refrigerator or freezer.

**Keeps:** 1 month at room temperature, 1 month refrigerated, several months frozen.

#### Smart Cookie:

● Superfine sugar can be prepared easily in a food processor by processing granulated sugar for a few minutes or until it is as fine as sand. This produces a finer, more pleas-

ant topping for the cookies.

● Allow the cookie sheet(s) to cool completely before using for the next batch.

● Distribute the cookies evenly around the cookie sheet. Avoid crowding the cookies into one section of the cookie sheet, leaving a large area bare. ■

## A TIME OF FAMILY JOY

*Continued from page 87*

*Recipes from Ruth and Skitch Henderson's Seasons in the Country, \$24.95, Published by Viking.*

### PUMPKIN SOUP WITH BACON

- 3 strips lean bacon
- 1 tablespoon unsalted butter
- 2 medium onions, finely chopped
- 1 small pumpkin, seeded, scraped, peeled and chopped into 2-inch cubes (about 8 cups)
- Salt and freshly ground black pepper, to taste

□ In a large saucepan over medium heat sauté bacon until crisp. Drain on a paper towel. Set aside. Melt butter in the same pot. Add onions and cook until soft, about 5 minutes. Add pumpkin and water to cover. Heat to boiling, reduce heat and simmer until pumpkin is tender, about 50 minutes.

□ Puree soup in batches in a food processor or blender, being very careful because hot

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liquid will expand. Transfer pureed soup to another large pot. Crumble reserved bacon and add to soup. Heat to boiling, reduce heat and simmer 15 minutes. Salt and pepper to taste. Serve immediately. Serves 8 to 10.

### GIANT CROUTONS

*These belong on the priority list in the "little things mean a lot" department. These breadsticks add texture and flavor to the meal with no extra effort from hungry guests. And the next day and the day after that, they make terrific additions to other meals.*

- 12 slices of bread of your choice
- 6 tablespoons unsalted butter
- Salt and freshly ground black pepper, to taste

□ Cut the bread into thin strips, about 1½ inches wide. In a large skillet over medium heat melt 2 tablespoons of butter. Add several strips of bread and sauté until crisp, drain on paper towels and sprinkle with salt and pepper to taste. Repeat until all strips are sautéed. Makes 48 giant croutons.

### ROULADEN UND SOSSE (ROLLED AND STUFFED BRAISED BEEF)

*The beauty of this dish is that you can prepare it ahead of time. Serving many people is simple because each serving is self-contained.*

*(Continued on page 107)*



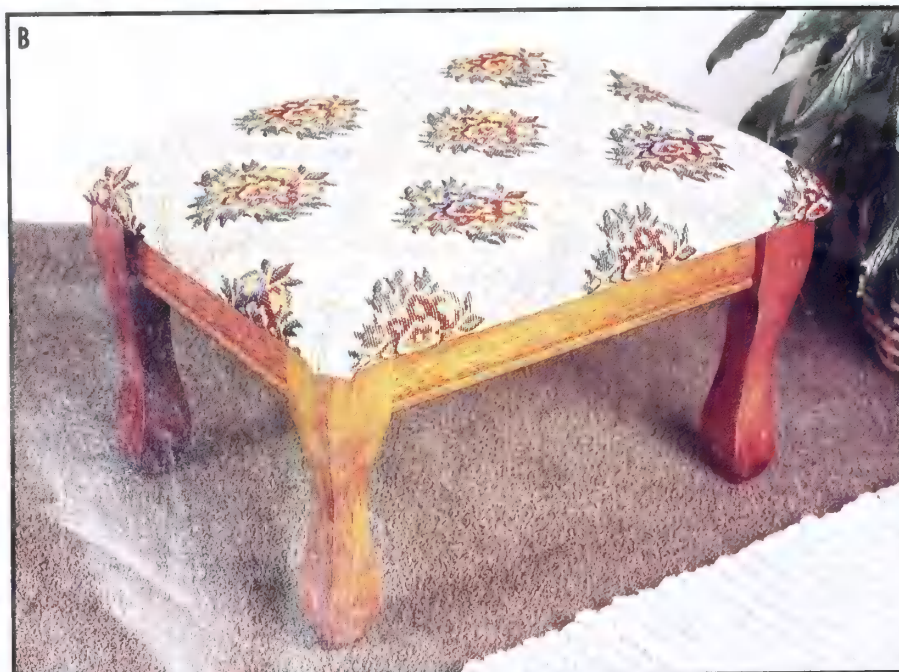
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## A TIME OF FAMILY JOY

*Continued from page 105*

- 8 thin slices top round of beef, about 7 ounces each
- ½ cup prepared mustard
- 8 strips lean bacon
- 4 dill pickles, quartered lengthwise
- 1 large onion, finely chopped
- 2½ teaspoons dried marjoram
- 8 tablespoons (1 stick) unsalted butter
- 4 large mushrooms, halved
- 2 medium carrots
- 1 medium onion, halved
- 6 tablespoons all-purpose flour
- 1 quart beef broth, heated
- 2 bay leaves

□ Spread each piece of beef with 1 tablespoon mustard. Add to each piece 1 strip bacon placed lengthwise, 2 spears of pickle placed crosswise, and 1 teaspoon chopped onion. Sprinkle beef with marjoram. Roll up and secure with a skewer or kitchen twine tied in several places. In a Dutch oven or 5-quart casserole melt butter over medium heat. Add the beef rolls 3 at a time and sauté until brown, about 2½ minutes per side. *Do not scorch.* Transfer beef rolls to a plate.

□ Add the mushrooms, carrots and halved onion to pan; sauté over medium heat until lightly browned. Gradually whisk in flour; continue until flour is lightly browned. Slowly whisk in broth. Add bay leaves. Heat to boiling, reduce heat, and add rou-lades. Cover. Simmer 1 hour.

□ Preheat oven to 350°F. Transfer rouladen to an ovenproof serving dish and remove skewers or string. Strain the gravy or pass through a food mill. Pour over rouladen, cover dish, and heat 30 minutes. Serves 4, with leftovers for another meal.

### SPAETZLE

- 2½ cups all purpose flour
- 1½ teaspoon salt
- ½ teaspoon ground white pepper
- ½ teaspoon freshly grated nutmeg
- 3 large eggs
- 1 cup milk
- 2 quarts water
- 1 tablespoon vegetable oil

□ Into a large bowl sift together flour, ½ teaspoon salt and spices. In a small bowl beat eggs and milk; pour into well of the dry mixture. Stir until a soft dough forms.

□ In a large saucepan combine water, oil and remaining salt. Heat to boiling. Place about ⅓ of the dough in a lightly oiled colander or spaetzle maker and hold it over the boiling water. Using a wooden spoon, gently push dough through the holes into the boiling water. Cook spaetzle until water returns to a boil and spaetzle rise to the surface, about 1 minute. Remove with a slotted spoon. Repeat process until all dough is cooked.

### STEAMED PARSNIPS, CARROTS AND PEAS

*Light steaming so enhances the flavor of these vegetables that we do not need to use*

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*any spices. We prefer to let the gravy with the meat give them any additional flavor.*

- 6 parsnips, peeled and cut in half lengthwise
- 6 carrots, peeled
- 1 10-ounce package frozen or fresh peas

□ In a steamer filled with about 1 inch of water place parsnips and carrots. Heat to boiling, cover, and steam 6 minutes. Add peas and steam 3 minutes longer. Serves 6.

### PLUMPED FRUIT WITH APPLEJACK CREAM

*Use any dried fruit. We soak ours in a tall, narrow crock so the fruit does not swim about. Use a minimum amount of water.*

- 2 11-ounce packages mixed dried fruit
- 1 16-ounce container sour cream
- 2 tablespoons light brown sugar
- 1 tablespoon applejack or apple butter
- 1 vanilla bean, cut into several bits

□ Place fruit in a medium bowl and cover with water. Allow to stand several hours. Drain just before serving.

□ In a bowl combine sour cream, brown sugar, applejack or apple butter and vanilla bean. Stir until well blended.

□ To serve, divide fruit among individual serving bowls. Add a generous dollop of applejack cream to each. Serves 8.

### GINGERBREAD COOKIES

- ¾ cup unsalted butter

- ⅔ cup dark-brown sugar, firmly packed
- 1 teaspoon salt
- 1 teaspoon baking soda
- 2 teaspoons ground ginger
- 2 teaspoons ground cinnamon
- ¼ teaspoon ground cloves
- ¼ teaspoon freshly grated nutmeg
- ¾ cup molasses
- ¼ cup water
- 3 to 4 cups all-purpose flour
- 3 medium egg whites
- 1 16-ounce box confectioners' sugar
- ½ teaspoon cream of tartar

□ In a large bowl cream butter and brown sugar until smooth. Add salt, baking soda, spices, molasses and water, beating well after each addition. Gradually beat in ¾ cups flour until mixture forms a soft dough; add more flour if dough is too moist. Form into a ball, wrap in wax paper, and chill overnight.

□ Preheat oven to 350°F. Roll out dough on a lightly greased cookie sheet. Using a 6-inch cookie cutter, cut 4 shapes, 2-inches apart. Remove excess dough from sheet.

□ Bake until lightly brown at edges, about 10 to 15 minutes. Cool on a rack. Repeat until all cookies are baked.

□ Meanwhile, beat egg whites until foamy. Beat in confectioners' sugar and cream of tartar until thick and smooth. Place mixture in a pastry bag fitted with a fine tip and decorate each cookie according to whim. Makes 10 large cookies. ■



# PRICES & SOURCES

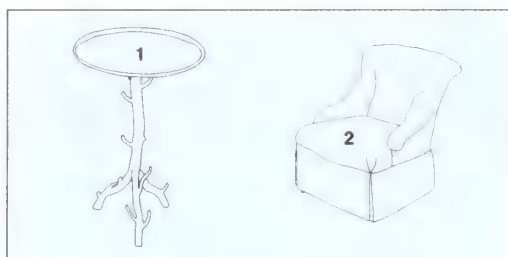
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## STYLE BEAT

Pages 8 and 15



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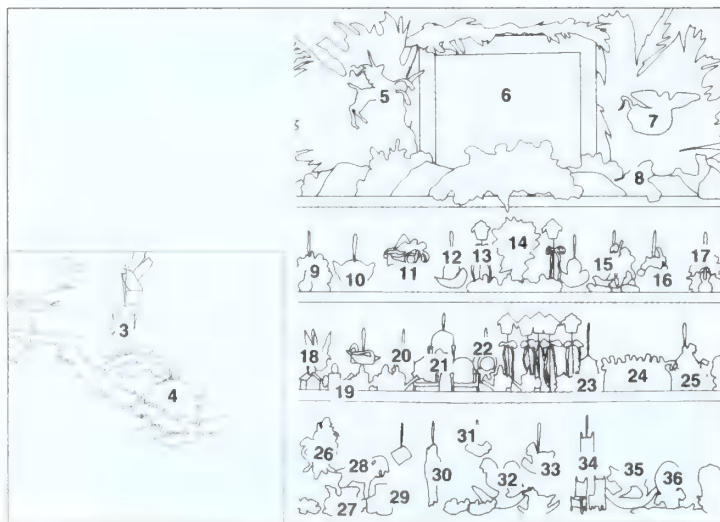
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Left: Page 15

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## STYLE BEAT: CHERISHABLES

Pages 12 and 13



Above: Pages 12 and 13

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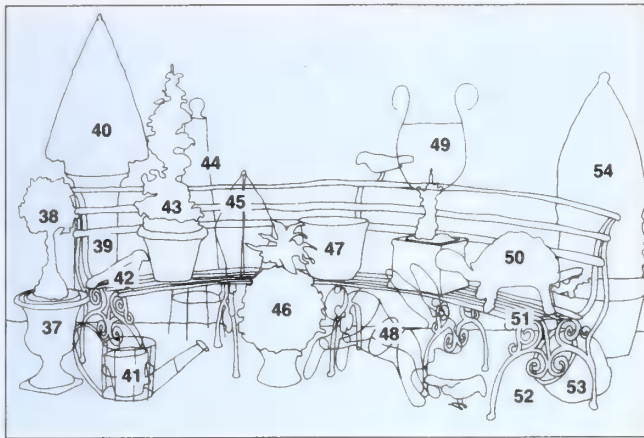
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## A GREEN AND GROWING ART

Pages 62 and 63



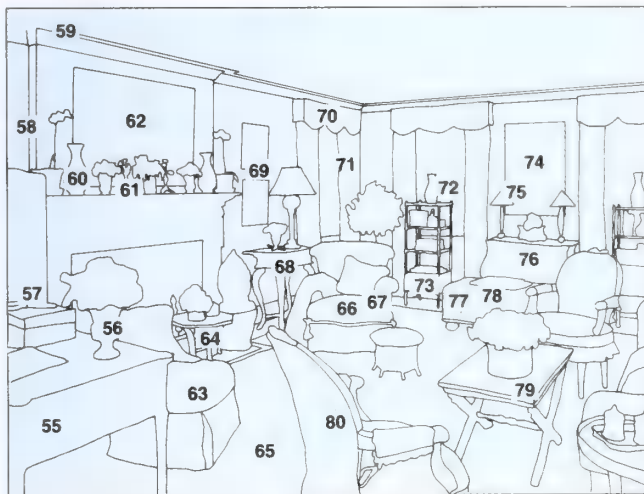
Above: Bench view, pages 62 and 63

- |   |          |
|---|----------|
| 37. Urn, Veen & Pol .....                     | \$150.00 |
| 38. Standard topiary form, Smith & Hawken ... | 10.00    |
| 39. Fluted column, Veen & Pol .....           | 185.00   |

- |   |                |
|---|----------------|
| 40. Trellage cone, The Potted Plant .....                           | 150.00         |
| 41. Watering-can shape, Topiaries Unlimited ...                     | 12.00          |
| 42. Songbird frame, Deborah Reich & Associates Ltd. ....            | 75.00          |
| 43. Spiral frame, Deborah Reich & Associates Ltd. ....              | 30.00          |
| 44. Wire cone tuteur, FrenchWyres .....                             | 225.00         |
| 45. Flame-shaped frame, David Kay .....                             | 19.95          |
| 46. Pineapple frame, Deborah Reich & Associates Ltd. ....           | 250.00         |
| 47. Planter with garland, Veen & Pol .....                          | 49.50          |
| 48. Rabbit frame, Deborah Reich & Associates Ltd. ....              | 75.00          |
| 49. Lyre form and planter, Deborah Reich & Associates Ltd. ....     | 80.00          |
| 50. Turtle frame, Deborah Reich & Associates Ltd. (large) .....     | 150.00         |
| *51. Demilune garden bench, Pierre Deux .....                       | 4,750.00       |
| 52. Tiles, MH Solados España, Country Floors (ea., 16" x 16") ..... | 9.25           |
| 53. Green glazed pot, Veen & Pol .....                              | 27.50 to 69.50 |
| 54. Spiral-cone form, Dover Metals Co. ....                         | 250.00         |

## PLAYING WITH TRADITION

Pages 56 to 61



Above: Living room, pages 56 and 57

- |  |            |
|--|------------|
| 55. Writing desk, Baker Furniture .....            | \$5,500.00 |
| *56. Urn, Anne Mullin Interiors .....              | 395.00     |
| *57. Magnifying glass, Staghorn .....              | 234.00     |
| 58. Wallpaper, Gothic, Fonthill Ltd. (per roll) .  | 36.00      |
| 59. Paper border, Gothic, Fonthill Ltd. (per roll) | 6.00       |
| *60. Green vases, Florence de Dampierre (pr.) .    | 32,000.00  |

- |  |           |
|--|-----------|
| *61. Gilt bronze candlesticks, Yale R. Burge Antiques (pr.) .....                | 1,650.00  |
| 62. Wallpaper picture, Bardith Ltd. ....   | 5,000.00  |
| 63. Club chair, Baker Furniture (COM)† .....                                     | 1,325.00  |
| 64. Pedestal table, John Widdicomb .....   | 795.00    |
| 65. Carpet, Natura, Stark (13' x 20') .....                                      | 1,866.00  |
| 66. Armchair, Baker Furniture (COM)† .....                                       | 1,313.00  |
| 67. Chair fabric, Paragon Texture, Brunswick & Fils (per yd.) .....              | 82.50     |
| *68. End table, Florence de Dampierre .....                                      | 27,000.00 |
| 69. Bird pictures, Bardith Ltd. (pr.) .....                                      | 7,500.00  |
| 70. Valance fabric, Fifth Avenue, P. Kaufmann (per yd.) .....                    | 44.00     |
| 71. Curtain fabric, Mariette, Hinson & Co. (per yd.) .....                       | 45.00     |
| *72. Opaline vase, Bardith Ltd. (pr.) .....                                      | 10,000.00 |
| 73. "What-not" stand, Baker Furniture (ea.) ...                                  | 1,436.00  |
| *74. Painting, Yale R. Burge Antiques .....                                      | 4,500.00  |
| *75. Crackle spindle lamps, Modernage (pr.) ....                                 | 500.00    |
| *76. Bombay chest, Patina .....  | 5,388.00  |
| 77. Ottoman, Baker Furniture (COM)† .....  | 965.00    |
| 78. Ottoman fabric, Veronique Striped Tapestry, Brunswick & Fils (per yd.) ..... | 102.00    |
| *79. Marble-top coffee table, Yale R. Burge Antiques .....                       | 1,650.00  |
| 80. Chair fabric, Paron Fabrics (per yd.) .....                                  | 3.00      |

(Continued on page 110)

\* ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION  
FOR ACCESSORY DETAILS. SEE PRODUCT INFORMATION  
† CUSTOMER'S OWN MATERIAL

All prices are approximate suggested retail



## PRICES AND SOURCES

Continued from page 109

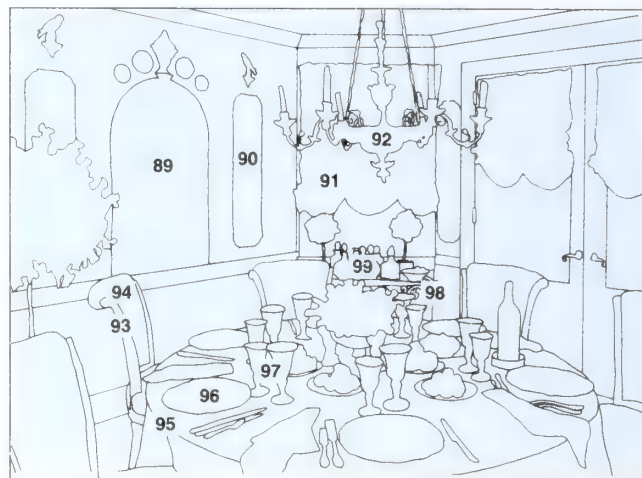
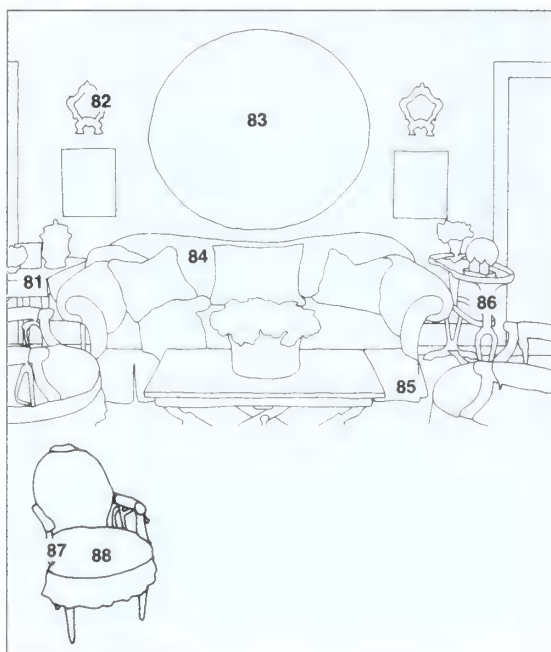
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in Ohio, 800-241-7504

## PLAYING WITH TRADITION

Pages 56 to 61

Below: Sofa view and chair, page 58

81. Drop-leaf table, Baker Furniture ..... \$5,648.00  
 \*82. Gilded mirrors, Betty Jane Bart  
     Antiques (pr.) ..... 1,450.00  
 \*83. Family portrait, Brinkman Galleries ..... 35,000.00  
 84. Sofa, McMillen Collection, Baker Furniture  
     (COM)† ..... 3,243.00  
 85. Sofa trim, Christopher Hyland (per yd.) .... 13.80  
 86. Two-tiered table, Anne Mullin Interiors ..... 2,500.00  
 87. Armchair, Baker Furniture (COM)† ..... 2,338.00  
 88. Chair fabric, Paron Fabrics (per yd.) ..... 3.00



Above: Dining room, page 60

89. Wallpaper niche, Luneville, Brunswick &  
     Fils (per roll) ..... \$375.00  
 90. Wallpaper and panels, Luneville,  
     Brunswick & Fils (per set) ..... 187.50 to 675.00  
 91. Curtains, Songbirds, Roger Arlington  
     (per yd.) ..... 54.00  
 \*92. Empire chandelier, Betty Jane Bart Antiques ..... 3,600.00  
 93. Chairs, Baker Furniture (ea., COM)† ..... 1,748.00  
 94. Chair fabric, Normandie Bouclé, Cowtan &  
     Tout (per yd.) ..... 132.00  
 95. Tablecloth, Delacroix Plaid, Cowtan & Tout  
     (per yd.) ..... 66.00  
 96. China, Marlborough, Spode (5-piece  
     place setting) ..... 80.00  
 97. Glasses, Biot Inc. (ea.) ..... 31.60 to 34.60  
 \*98. Iron trolley, Yale R. Burge Antiques ..... 2,700.00  
 99. Decanters, Anne Mullin Interiors  
     (ea.) ..... 300.00 to 940.00

\*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION  
 FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION  
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# PRODUCT INFORMATION

(R)—Retail store  
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store.  
(MO)—Mail order  
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

## COVER

● **Room Designers:** Ed Bouchard and Bud Yeck. The Mill Company, 7 Loudoun St., SE, Leesburg, VA 22075; 703-478-1138 or 703-777-5919. Christmas tree decorations; old-world glass and German ornaments; Victorian scrap-paper cards; glass and wood beads; multicolored old-world garlands; wheat wreath; teddy bears; lights—all available through Places in the Heart, 312A E. Market St., Leesburg, VA 22075; 703-777-8122. Red-and-white-striped rug, Reading #24, 8' x 10', \$960—Thos. K. Woodard, 835 Madison Ave., New York 10021; 212-988-2906. Pair of English Bremad octagonal dinners, c. 1820; antique Dutch Delft vases, 2 of a 5 piece garniture set, c. 1760; antique English mug, c. 1800; antique tureen, French, c. 1820—Bardith, Ltd., 901 Madison Ave., New York 10021; 212-737-3775. Blue sofa fabric, Kerala #4-4891, blue-#07, 100% cotton—Westgate Fabrics, 1000 Fountain Parkway, Grand Prairie, TX 75053-4038; 800-527-2517. Custom sofa slipcover by "Kitty and Nancy." For more information contact designers Ed Bouchard and Bud Yeck, The Mill Company, 7 Loudoun St., SE, Leesburg, VA 22075; 703-478-1138 or 703-777-5919.

## STYLE BEAT

● **Page 8:** Twig table, designed by John Mascheroni, #7527, \$813—Jeffco (M), 1 North Broadway, White Plains, NY 10601, 914-682-0303.  
● **Pages 12 and 13:** Items on table left to right: Early 19th c. mantel, \$3,800; birdhouse on stick, \$20; antique sterling pitcher, \$225; birdcage ornaments, \$15; compote, \$185; 19th c. model of a church, \$850; wooden dove in nest, \$18; rocking pig, \$95; rocking rooster, \$95; Adirondack chair, \$30; watering can, \$14; straw hat, \$14; bunny on wheels, \$35. Lower left inset, view of Christmas tree: Birdcage, \$15; calligraphy unicorn, \$75; Miss Liberty, \$35; bunny on wheels, \$35; violin, \$16; straw hat, \$14; Adirondack chair, \$30; clock face, \$20; hot air balloon, \$35; birdcage, \$15; wooden dove in nest, \$18. Ornaments on shelf, top to bottom and left to right: Calligraphy-inspired unicorn, \$75. 19th c. theorum on velvet, \$2,800; calligraphy inspired angel, \$75; everlasting garland, 5' long, \$95; mandolin, \$16; golden retriever with wings, \$35; brass horn, \$16; wooden cherub, \$18; birdhouse on stick, \$20; candle wreath, \$18; wooden dove in nest, \$18; cherub, \$18; brass horn, \$16; bunny on wheels, \$35; violin, \$16; wooden church, \$16; tin watering can, \$14; carved swan, \$14; china basket of flowers, \$18; Adirondack chair, \$30; straw hat, \$14; birdhouse on stick, \$20; martin house, \$22; birdcage, \$15; wooden schoolhouse, \$16; wooden grapes, \$16; wooden train, \$30; rocking goat, \$95; drum, \$6; soldier, \$18; rocking sleigh, \$18; rocking rooster, \$95; rocking horse, \$18; ladder-back chair, \$20; rocking pig, \$95; hot-air balloon, \$35—Chenshables Antiques (R), 1608 20 St. NW, Washington DC, 20009; 202-785-3616.  
● **Page 16:** Blue-and-white motif baskets—Basketcase (M), 6522, Brookshire, Dallas, TX 75230; 214-696-5697.

## GARDEN GUIDE

● **Page 26:** Mail-order sources for topiary plants: Logee's Greenhouses, 555 North St., Danielson, CT 06239; 203-774-8038; catalog \$3. Ives of the World, PO Box 408, Weirsdale FL 32695; 904-821-2201; catalog \$1.50.

## DESIGN WATCH

● **Page 30:** Decorator Talk: Marilyn Poling, 4847 Cordell Ave., Bethesda, MD 20814; 301-657-4490. Howard Slattkin, 131 E. 70th St., New York 10021; 212-794-1661. Scott Lamb, 1701

Broadway, San Francisco, CA 94109; 415-673-3337. *Scandinavian Painted Decor*, by Joesta Innes and Roger Seemark, photographs by PeO Enksson, \$50, published by Rizzoli—to order, call 1-800-ALL-BOOK. Triad vases, in six different color combinations, \$360/ea.—Tesoro (R), 319 S. Robertson, Los Angeles, CA 04448; 213-273-9890. Artful Hand (R), 36 Copley Plaza, 100 Huntington Ave., Boston, MA 02116; 617-262-9601; New Glass Gallery (R), 345 W. Broadway, New York 10013; 212-431-0050. For a portfolio, send \$15 (refundable with purchase) to Robin Mix, Tunbridge Glassworks, Route 110, Tunbridge, VT 05077; 802-889-3430. Doghouses—For more information, contact Guiding Eyes for the Blind, Inc., 611 Granite Springs Rd., Yorktown Heights, NY 10598; 914-245-4024. White doghouse, wood, tempered glass, nickel detailing—Shope Reno Wharton Associates, 18 West Putnam Ave., Greenwich, CT 06830; 203-869-7250. K-9 Club Car, wood, canvas, metal—Windigo Architects, 999 Mt. Kemble Ave., Morristown, NJ 07960; 201-766-7680. Holiday tour of Winterthur, reservations recommended—Winterthur Museum, Winterthur, DE 19735; 800-448-3883.

## GIFT OF WARMTH

● **Pages 33 to 39:** Designer: Richard Neas, Richard Neas Interiors, 157 E. 71 St., New York 10021; 212-772-1878. Horseshoe wreath: by VSF, Inc. 204 W. 10 St., New York 10014; 212-206-7326.  
● **Pages 34 and 35:** Five-piece place-setting, Empire by B & G in blue-and-white china, \$250—Royal Copenhagen (R), 683 Madison Ave., New York 10021; 212-759-6457. White tablecloth, floral rose, 100% matelasse cotton with scalloped edge, 78" square, \$375, 72" square, \$265, 94" round, \$435, 106" round, \$530—Anchintun, Tunbridge, Vermont 05077; 1-800-553-5309.  
● **Pages 36 and 37:** Five-piece place setting, #245—Royal Copenhagen (R), 683 Madison Ave., New York 10021; 212-759-6457.  
● **Pages 38 and 39:** Food stylist, Nadine Kalachnikoff, 212-473-8767. Twig candlesticks, designed by Daniel Mack, \$4/ea.—Sweet Nellie, 1262 Madison Ave., New York; 212-876-5775. Cake—Sylvia Weinstock Cakes, Ltd., 212-925-6698.

## SMALL-TOWN SPIRIT

● **Pages 40 to 45:** For more information on llamas please contact: John and Nancy Calhoun, Cathedral Pines Farm, Cornwall, CT 06753; 203-672-6747.  
● **Page 41:** Oriental Rug, 6' x 9', Indo-Serebend style, \$1,500—Senjari (R), Box 246, Route 7, Cornwall Bridge, CT 06754; 203-672-6254.  
● **Pages 42 and 43:** Covington fabric on wing chair, Mezzo, Raspberry, Covington fabric for seat covers, Morocco, Raspberry—Covington Fabrics Corp. (T), 267 Fifth Ave., New York 10016; 212-689-2200. Slipcovers—Creations by Cindy (R), 275 Norfolk Rd., Litchfield, CT 06759; 203-567-5090. Victorian crazy quilt, 5' x 5', \$1,300; mohair throw, variety of colors available, 66" x 43" and one foot of fringe, \$400; vintage fabric pillow, \$125—Sweet Nellie (R), 1262 Madison Ave., New York 10128; 212-876-5775.  
● **Page 45:** Patterned rug, designed by Sara Hotchkiss, 3' x 5', \$435—Sweet Nellie (R), 1262 Madison Ave., New York 10128; 212-876-5775. Arc candleholders, hand-forged iron, multiple holder, \$98, single holder, \$58—Adrien Linford (R), 1320 Madison Ave., New York 10128; 212-289-4427.

## WOODLAND TRIMMINGS

● **Pages 46 to 51:** Designers: Spruce Roden and Jack Follmer, VSF, 204 W. 10 St., New York 10014; 212-206-7236. Pinecone basket with pepper berries, basket \$50 & up, (berries sold separately by the bunch), country sap bucket with pines, \$45 (greens sold separately), candle rings made of pistachio nuts, \$20 per ring; door ornament, \$125—VSF, 204 W. 10 St., New York 10014; 212-206-7236.  
● **Pages 46 and 47:** Designer: Renny Reynolds, Renny, Inc., 159 E. 64 St., New York 10021; 212-288-7000. Christmas "orb" with tassel, hanging from the chandelier, 10" D, \$175; greenery on top of grandfather clock, boxwood wreath on antique rocking horse, designed by Renny Reynolds of Renny, Inc. Antique rocking horse, \$1,800—Macy's Corner Shop Antique Galleries (R), 151 W. 34 St., 9th Fl., New York 10001; 212-560-4049. Reproduction French country chandelier, by Niernmann Weeks, iron and crystal with antique gilt finish, #9071, \$3,820—John Rosselli International Corp. (R), 523 E. 73 St., New York 10021; 212-772-2137. Antique Danish pine grandfather clock, #1139, 77" H., 22" W., 15" D., \$3,350—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. Antique blue Persian bowl, \$120; antique Chinese bowl, terra-cotta-colored, \$400—Nuri Farhadi (R), 920 Third Ave., New York 10022; 212-355-5462. Tablecloth fabric, Hollington Chrome Yellow, #3021-03, 100% wool, 54" W., 8 1/2" repeat, made in England—Covtan & Tout (T), 979 Third Ave., New York 10022,

212-753-4488. Antique marquetry box, \$135—Limited Editions (R), 253 E. 72 St., New York 10021; 212-249-5563. Cream-colored covered dish, Chinese woven baby ball; basket, holding dried lemon leaves—not available.  
● **Page 48:** Designer: Ronaldo Maia, 27 E. 67 St., New York 10021; 212-288-1049. Wreath above bed, \$300; hydrangea ball hanging from bed post, with gold mesh ribbon and tassel, small, \$175; large, \$225; wheat door swag hanging on antique screen, \$175—Ronaldo Maia, 27 E. 67 St., New York 10021; 212-288-1049. Four-poster reproduction Italian bed, hand-painted, Miramare, color Acquamarina, queen size, #1930, \$12,300. Also available in king size and canopy form and comes in Fruili Nero (black)—Patina, Inc. (M), Atlanta Decorative Arts Center, 351 Peachtree Hills Ave., NE, Suite 236, Atlanta, GA 30305; 800-635-4365. Striped full duvet cover, Normandie Grey #4042D, \$120; striped pillow cases, Normandie Grey boudoir cases, #4048, \$40—Palais Royal (M), 1725 Broadway St., Charlottesville, VA 22901, 804-979-3911. Antique four-panel screen, with applied decorative wallpaper, \$3,200—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10128; 212-410-2702. Lamp, French porcelain fluted vase wired and mounted on wooden base; white paper shade, \$1,275—Mrs. MacDougall (T), 979 Third Ave., New York 10022; 212-688-7754. Lace pillow shams—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212-473-3000. Fountain pen, on top of letter box, Le Mans Opera pen, 1920s Art Deco design with gold accents, #16204, \$280—Waterman Pen Company (M), 101 Huntington Ave., Boston, MA 02199; 800-523-2486. Antique round pine table, with carved fluted under skirt, \$2,200—Evergreen Antiques (R), 120 Spring St., New York 10012; 212-966-6458. reproduction hand-painted armchair with cane seat, Janus Pesca, \$1,920, by Patina, Inc. (M)—available through Dampierre & Co. (R), 79 Greene St. New York 10012; 212-966-5474. Patina, Inc., Atlanta Decorative Arts Center, 351 Peachtree Hills Ave., NE, Suite 236, Atlanta, GA 30305; 800-635-4365. Antique yellow-and-pink lustreware plate (under blue-and-white-checked roll of ribbon), \$90—Limited Editions (R), 253 E. 72 St., New York 10021; 212-249-5563. Antique plate holding cookies—Bardith, 31 E. 72 St. New York 10021; 212-737-8660.  
● **Page 49:** Top shelf, left to right: Irish crystal, pressed-glass compote, 18th c. 8 1/2" H., 9" W., \$1,800—John Rosselli, Ltd., 255 E. 72 St., New York 10021; 212-737-2252. Wedgwood platter with painted floral border, #9071, \$1,050—John Rosselli International Corp. (R), 523 E. 73 St., New York 10021; 212-772-2137. Antique glass bowls, set of 4, Art Deco, 3" H., 5 1/2" D., #6754, the set, \$85—"M. S. Antiques At." (R), PO Box 827, Litchfield, CT 06759; 800-637-6722. Antique oversized goblet, hand-blown, 9 1/2" H., \$125—John Rosselli, Ltd. (R), 255 E. 72 St., New York 10021; 212-737-2252. Antique champagne-glass-shaped compote, \$180—John Rosselli International Corp. (R), 523 E. 73 St., New York 10021; 212-772-2137. Antique glass bottle with diagonal swirl pattern, \$175—Evergreen Antiques (R), 120 Spring St., New York 10012; 212-966-6458. Antique apothecary jar with lid, 16 1/2" H., \$295—John Rosselli, Ltd. (R), 255 E. 72 St., New York 10021; 212-737-2252. Glass holding flowers—not available. Antique decanter, \$275—Evergreen Antiques (R), 120 Spring St., New York 10012; 212-966-6458. Second shelf, left to right: Glass "ship's" carafe, \$56—Simon Pearce (R), 385 Bleeker St., New York 10014; 212-924-1142. Decanter holding flowers; the pitcher—not available. Antique wine glasses, set of 6, \$275—Evergreen Antiques (R), 120 Spring St., New York 10012; 212-966-6458. Antique decanter, \$275—Evergreen Antiques (R), 120 Spring St., New York 10012; 212-966-6458. Compote holding pomanders—not available. Pair of dessert dishes, \$39—Simon Pearce (R), 385 Bleeker St., New York 10014; 212-924-1142. Glass cake stand—not available. Antique English carafe, hand-blown, #7055, 8" H., \$125—"M. S. Antiques At." (R), PO Box 827, Litchfield, CT 06759; 800-637-6722. Bottom shelf, left to right: Pair of candlesticks, Art Deco, #6901, 8" H., \$145/pr—"M. S. Antiques At." (R), PO Box 827, Litchfield, CT 06759; 800-637-6722. Glass cake stand—not available. Antique cut-glass compote, # 8628, \$900—John Rosselli International Corp. (R), 523 E. 73 St., New York 10021; 212-772-2137. Small bud vase holding flower—not available. Antique glass decanter with etched flower pattern and handle, #9148, \$295—John Rosselli International Corp. (R), 523 E. 73 St., New York 10021; 212-772-2137. Wedgwood platter, #CC6694, \$1,750—Bardith, Ltd. (R), 901 Madison Ave., New York 10021; 212-737-3775. Antique etched-glass carafe, American, c. 1890, #7043, \$125—"M. S. Antiques At." (R), PO Box 827, Litchfield, CT 06759; 800-637-6722. Antique boat-shaped, cut-glass compote, #3567, \$900—John Rosselli International Corp. (R), 523 E. 73 St., New York 10021; 212-772-2137. Square-shaped carafe, \$56—Simon Pearce (R), 385 Bleeker St., New York 10014; 212-924-1142.  
● **Page 50:** Designer: Julie Zaino for the 3rd Annual Holiday Showplace Hempstead House 1989, sponsored by the Friends for Long Island's Heritage, a Mansions & Millionaires event, located in Sands Point, Long Island. Urn with kale and bittersweet arrangement, synthetic urn made to look like stone—Julie Zaino of Petals of Sea Cliff, 60 Roslyn Ave., Sea Cliff, NY 11579; 516-676-1686. Potted narcissus, \$35 & up; dried-rope topiary tree, \$150; neoclassical wreath, \$125, (also available made of dried bay leaves instead of cedar); pine ball, \$50 & up—VSF, 204 W. 10 St., New York 10014; 212-206-7236.  
● **Page 51:** Holiday fruit tree, 24", \$200 & up, portrait, one of a pair of framed 19th c. portraits, \$4,500 the pair—VSF, 204 W. 10 St., New York 10014; 212-206-7236.

(Continued on page 112)



## PRODUCT INFORMATION

Continued from page 111

### CHRISTMAS FARMSTAND

● **Pages 52 to 55 Double L Farm**, 3 Kings Highway North, Westport, CT 06990; 203-454-2000. Open from November 24 until approximately December 21, from 10am to 7pm daily; free mulled cider; personal checks or cash accepted; mail-order with an additional shipping charge, 50 miles outside of New York City; accessible by Metro North, I-95 or the Merritt Parkway.

### PLAYING WITH TRADITION

● **Pages 56 to 61 Designer: Anne Mullin Segerson**, Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Wallpaper hanger:** Creative Wall Decor and Decorating, Inc. **Upholstery and drapery:** Pelham Interiors, Inc. **Painting:** Saxon Painting Company. **Faux Mantel finish:** Susan Strauss. All services available through Anne Mullin Interiors.

● **Pages 56 and 57 Living Room: Ribbon-back chair**, #1577 COM, \$2,338, by Baker—Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Green bandanna fabric** for slipcover, \$3/yard; **white muslin fabric** for slipcover, estimated retail price, \$3/yard—Paron Fabrics (R), 60 W. 57 St., New York 10019; 212-247-6451. **Gold Coins**, estimated retail price \$5.98 to \$7.98 per one hundred pieces and **gold beads**, estimated retail price, \$14.98/yard, (on green bandanna chair slipcover) and **rosette**, estimated retail price, \$4.98/ea and **faux turquoise beading trimming**, estimated retail price, \$11.98/yard (on white muslin chair slipcover)—M & J Trimmings, 1008 Sixth Ave., New York, 212-391-9072. **Two pine 'what-not' stands**, #2491 by Baker \$1,436/ea; **writing desk**, #9088, by Baker, \$5,500; **large ottoman**, #6415-36 COM, by Baker, \$965; **large ottoman floral fabric**, Veronique Striped Tapestry, #39085 01 by Brunschwig & Fils, Inc., chair with throw, #432 COM, \$1,313, by Baker, chair fabric, Paragon Texture, #66894 01, by Brunschwig & Fils, peach chair, #473 COM \$1,325, by Baker, living-room wallpaper, Gothic, WOO59 Color 42, \$36/roll, Fonthall, Ltd., Gothic Border, WOO69 Color 42, \$6/yard, curtain fabric, by Hinson & Company, HCW-345-A-01 Beige, Marietta, carpet, by Stark Carpet Corp., Natura, color white, 13' x 20', \$1,866; **Bombay chest**, by Patina, Inc., \$5,388; **decorated pedestal table**, by John Widdicombe Co., #795, terra-cotta urn, #395—, all available through Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Two crackle spindle lamps**, in teal, \$500—Modernage, 795 Broadway, New York 10003; 212-674-5603. **Bronze and bronze door leaf & walnut inkwell**, French, 19th c., \$1,350; **Scagliola marble-top coffee table**, with wood base, #504/5929, \$1,650; **decorative painting over chest**, French, 18th c., #F-5057, \$4,500; **pair of gilt bronze flower candlesticks**, French, c. 1870, \$1,650—Yale R. Burge Antiques (R), 305 E. 63 St., New York 10021; 212-838-4005. **Green wire basket with flowers** (on coffee table), robin's-egg blue opaline lamp, #1808, square vase on fireplace mantel—J. Garvin Meckling, Inc. (T), 72 E. 11 St., New York 10003; 212-677-4316. **Pair of small gilded mirrors**, Italian, 19th c., \$1,450; **On mantel: Pair of orange-and-white opaline vases**, French, #23503, \$10,000; **pair of Antico Rosso cachepots and stands**, Wedgwood, 1863, #n6669, \$14,750; **pair of Antico Rosso vases**, c. 1820, #CC6719, \$1,100; **Worcester architectural bulb pot**, c. 1810, painted by Thomas Paxton, #DD6662, \$7,500—Bardith Ltd. (R,T), 901 Madison Ave., New York 10022. **Antique cement yellow pots**, #562 50, end table (to right of fireplace), \$27,000; **green vases** (on mantel), \$32,000—Florence de Dampierre (R,T), 79 Greene Street, New York 10012; 212-966-1357. **Pair of bird pictures**, English, c. 1840, \$7,500; **hand-painted wallpaper picture**, French, c. 1830, \$5,000—Bardith I (R,T), 1015 Madison Ave., New York 10021; 212-737-6699. **Footstool; gold-leaf tulip vase; blue & beige floral pillow**—not available. **Green Sevres inkwell; small ceramic blue box; crystal vase; brown box on desk**—collection of Anne Mullin.

● **Pages 58 and 59 Baker McMillen sofa**, #6897-89, COM \$3,243; **sofa fabric and window valances**, P. Kaufmann, Fifth Ave., #5958, in Misty Coral, \$44/yard; **sofa trim**, #NW028-7, \$13.80/yard by Christopher Hyland; **oval family portrait**, 3 boys and a girl in original gilded frame, Spanish, Bilbao, c. 1900, 4' H., \$35,000—Brinkman Galleries, 835 Broadway, New York 10003; 212-260-5849. **Pembroke table**, #5075, \$5,648; **French watercolors of children**, #2022, pine bracket, one of a pair—J. Garvin Meckling, Inc. (T), 72 E. 11 St., New York 10003; 212-677-4316. **Upholstery fabric**, Veronique Striped Tapestry, #39085 01, Brunschwig & Fils, \$102/yard; **magnifying glass**, by 18th c. #234—All available through Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Yellow**—collection of a pair, \$1,250; **six-panel screen**, 18th c., with scenes of La Fontaine, \$5,800—Betty Jane Bart Antiques (R,T), 25 Madison Ave., New York 10028; 212-410-2702. **Green area clock**, #18,000—Florence de Dampierre (R,T), 79

Greene Street, New York 10012; 212-966-1357. **Clock; small vase; green plate and antique wing chair**—collection of Anne Mullin. **Throw and pillows**—not available.

● **Pages 60 and 61 Dining room side chairs**, by Baker Furniture, #1542 with white finish, COM \$1,748 each; **side chair fabric**, Cowtan & Tout, #5853, Normandie Boucle, \$132/yard; **dining table skirt**, Cowtan & Tout, #261-03 Delacroix Plaid, \$66/yard; **wallpaper**, Brunschwig & Fils, **Luneville Niche**, #14564 06 \$375/roll. **Luneville plates and ribbons**, \$675/set. **Luneville blanks**, #14584 06, \$187.50. (All of above sold in sets of two rolls); **curtain fabric**, Songbirds, #C120 by Roger Arlington, \$54/yard; **iron trolley**, verdigris and gold-painted with glass top and mesh bottom, #E-4370, c. 1930, \$2,700—Yale R. Burge, 305 E. 63 St., New York 10021; 212-838-4005. **Cut-glass cocktail shaker**, c. 1910, \$300; **cut glass decanters**, \$450/ea. from Burke Antiques—all available through Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Kent decanter**, #13302, \$900; **Parmi decanter**, #13307, \$610; **Femmes Antiques decanter**, #13305, \$940; **Langlais decanter**, #15371, \$375, all by Lalique—Jacques Jugeat, Inc. (M), 11 E. 26 St., New York, 10010; 212-684-6760. **Chandelier**, \$3,600—Betty Jane Bart Antiques (R,T), 1225 Madison Ave., New York 10128; 212-410-2702. **Large stemmed glasses**, #0103 R, estimated retail price, \$34.60/ea; **medium stemmed glasses**, #0102 L, estimated retail price, \$31.60/ea—Biot, Inc., 47 Potter Ave., New Rochelle, NY 10805, 914-632-0369. **China**, Marlborough Collection from Spode, **5-piece place setting**, #25MSP174, \$80; **oval casserole dish**, #28MSP244, \$100; **coffee pot**, #25MSP036, \$120; **sugar**, #25MSP123, \$65; **creamer**, #25MSP053, \$55—The Royal China & Porcelain Companies (T), Inc. 1265 Glen Ave., Moorestown, NJ 08057-0912; 609-866-2900. **Napkins**, \$24/ea—The Naked Zebra, Greenwich, CT 06830. **Silverware**, Collection of Anne Mullin. **Two Whittemore candlesticks**, \$2,400; **table**, French, early 19th c., \$11,000—Florence de Dampierre, 79 Greene Street, New York 10012; 212-966-1357. **Napoleon medallions**, French, c. 1820, \$1,750/pr. creamware vases, English c. 1840, \$4,800/pr.—Bardith Ltd. (R,T), 901 Madison Ave., New York 10024; 212-737-3775. **Versailles Vase**, #12261, \$4,125 by Lalique—Jacques Jugeat, Inc. (M), 11 E. 26 St., New York 10010; 212-684-6760. **Vase**—not available.

### A GREEN AND GROWING ART

● **Pages 62 and 63 Urn**, holding standard (ball-shaped) topiary, \$150; **fluted column** \$185; **terra-cotta planter with garland relief design**, (center of bench) \$49.50; **green glazed pot**, (left, at foot of bench) \$27.50 and up to \$69.50—Veen & Pol, Inc. (R), 399 Bleecker St., New York 10014; 212-727-3988. **Standard (ball-shaped) topiary form**, #0177, \$10, (double ball form also available #0178, \$20)—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941; 415-383-2000. **Standard topiary made of 'itsy-bitsy' ivy and African violets**; \$120; **songbird topiaries**, made of moss \$75; **spiral-shaped topiary form in hand-thrown Italian terra-cotta pot**, spiral frame, \$30; **planted topiary in pot**, \$125; **steel rabbit topiary frame**, \$75; **turtle made of sempervivum**, small, \$100, large \$150; **pineapple made of ivy**, metal top and base, \$250—Deborah Reich & Associates, Ltd., 25 Schermerhorn St., Brooklyn, NY 11201; 718-643-6146. **Wire watering can topiary form**, \$12—Topiaries Unlimited (R), Rd. 2, Box 40C, Pownall, VT 05261, 802-823-5536. **White, crimped wire cone tuteur**, #C036, 3' H., \$225 (also available in a 5' H. cone and comes in green)—FrenchWyres (R), PO Box 131655, Tyler, TX 75713; 214-597-8322. **Flame-shaped wire topiary frame**, (sitting in the middle of the bench), #6529, 9" x 19" H., \$19.95—David Kay (MO), 4509 Taylor Lane, Cleveland, OH 44128, 800-872-5588. **Trellage cone with brass finial**, (sitting on the fluted column) \$150—The Potted Plant (R), 3165 Shadow Lawn Ave., Atlanta, GA 30305; 404-233-7800. **Lyre-shaped topiary form**, \$20—Cliff Finche's Zoo (R), 169223 N. Front Rd., PO Box 54, Friant, CA 93626; 209-822-2315. **Lyre topiary**, planted with Needlepoint Ivy by Deborah Reich; **square pot**, Italian, hand-thrown, \$80—Deborah Reich & Associates, Ltd., 25 Schermerhorn St., Brooklyn, NY 11201; 718-643-6146. **Large spiral garden ornament** (on terra-cotta pot behind the bench), 36", \$250—Dover Metals Co. for Coco Co., 300 N. Elizabeth St., Chicago, IL 60607; 312-829-0069. **Antique demilune garden bench**, \$4,750—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014; 212-243-7740. **Painted backdrop**, by Decorative painter Julia Healey, 294 Edgewater St., Staten Island, NY 10305; 718-720-2021. **Spanish terra-cotta tiles**, MH Solados Espana, 16" x 16", \$9.25/tile—Country Floors (R) 15 E. 16 St., New York 10003; 212-627-8300. **Detail of the terrace designed by Vicente Wolf**, for the Kips Bay Boys' & Girls' Club Decorator Show House 1990—Vicente Wolf Associates, Inc., 333 W. 39 St., New York 10018; 212-465-0590. **Landscape design and topiaries** by Deborah Reich—Deborah Reich & Associates, Ltd., 25 Schermerhorn St., Brooklyn, NY 11201; 718-643-6146.

### KITCHEN STRATEGIES

● **Pages 64 to 67 Designer: Daen Scheiber**, Scheiber Design, 365 Vermont St., Suite 201, San Francisco, CA 94103; 415-558-8833. **Contractor: Hardman-Riedel & Hickman**, 156 Valparaiso, San Francisco, CA 94133; 415-673-9379. **Cabinetmaker:**

Woodline Design, 134 Paul Dr., Unit 7, San Rafael, CA 94903; 415-479-5744.

### ROAD TO CLASSICISM

● **Pages 68 to 73 Builder: Bachman-Kane Properties**, 8300 Dunwoody Pl., Atlanta, GA 30350; 404-642-9873. **Designer: Dan Carithers**, 2300 Peachtree Rd., N.W. Atlanta, GA 30308; 404-355-8661. **Cove molding** in coffered ceiling, #11180; **Oatlands fluted cornice molding**, #17020; **Mathias arches** with keystone over doors/windows, #96131; **niche caps**, #91001; **fireplace casing**, #91110; **broken pediment**, #11170; **ornamental molding** above mantel, #13040; **columns** above mantel, #15560—Focal Point, Inc. Architectural Products (R,T), PO Box 93327, Atlanta, GA 30377-0327; 800-662-5550; 404-351-0820 (for Georgia and Alaska only). **Modillion block molding**, #11190; **Simplicity medallion**, #81118; **Mathias sunburst** with casing over windows, #97145—Focal Point, Inc. Architectural Products (R,T), PO Box 93327, Atlanta, GA 30377-0327; 800-662-5550; 404-351-0820 (for Georgia and Alaska only). **Oatlands fluted cornice molding**, #17020; **Wilton round dome**, #98520, with **Simplicity medallion**, #81112; **Mathias arches** and **casing** in doorway, #96200—Focal Point, Inc. Architectural Products (R,T), PO Box 93327, Atlanta, GA 30377-0327; 800-662-5550; 404-351-0820 (for Georgia and Alaska only).

● **Pages 68, 69 and 73 Living room: Louis XV walnut table**, with cane bottom shelf, c. 1860, \$2,875; **antique brass finial**, \$750; **antique brass finial**, \$450; **antique chinoiserie box**, \$450; **Chinese export Mandarin bowl**, c. 1780, \$275; **Chinese export Mandarin bowl**, \$675; **Chinese export Mandarin bowl**, \$750; **L-shaped Coalport footed dish**, \$850; **Iron red plate**, Late Ming, 1680, \$425; **iron red plate**, Late Ming, 1680, \$425; **Chinese export clover plate**, c. 1780, \$225; **Chinese export clover plate**, c. 1780, \$195; **New Italian faience soup tureen**, \$450; **Chinese export Mandarin chicken-skin urns**, c. 1780, \$6,500/pair. **Pair of antique bronze candlesticks** on mantel, \$575; **painter's bergeres**, c. 1860, \$3,500/pr.—Jane Marsden Antiques & Interiors, Inc. (R,T), 2300 Peachtree Rd., Suite 102A, Atlanta, GA 30309; 404-355-1288. **Pali fabric** on **bergeres**, #11146, color Vert 40, 51" W.—Manuel Canovas (T), 136 E. 57 St., 17th Floor, New York 10022; 212-486-9230. **Louis XV painted bench**, c. 1860, \$1,250—Jane Marsden Antiques & Interiors (R), 2300 Peachtree Rd., Atlanta, GA 30309; 404-355-1288. **Maroquin fabric** on **bench**, #4300, color 43, 53" W.—Manuel Canovas (T), 136 E. 57 St., 17th Floor, New York, 10022; 212-486-9230. **Painting**, Little Mealy, Study of a Pigeon, oil panel, by Brown, \$1,999—The Morgan & Allen Gallery, 2300 Peachtree Rd., Suite B108, Atlanta, GA 30309; 404-355-5799. **English dollhouse** c. 1865, \$5,900; **French walnut chair**, (next to garden seat), c. 1860, \$4,850/pr.—Jacqueline Adams Antiques & Interiors (R,T), 2300 Peachtree Rd., Suite B110, Atlanta, GA 30309; 404-355-8123. **Serving table**, pine, French Provincial, with cabriole legs and scalloped apron, c. 1790, \$3,400—Hastening Antiques, Ltd., 2300 Peachtree Rd., Suite 101, Atlanta, GA 30309; 404-351-5489. **Louis XVI-style chairs**, \$950/pr.—Travis Antiques & Interiors (R,T), 12 Kings Circle, NE, Atlanta, GA 30305; 404-233-7207. **Antique books**—not available; similar books in stock. **Bouillotte lamp**, c. 1840 (on desk), \$1,560—Pritchard's Antiques and Darby-Mitchell Antiques (R,T), 690 Miami Circle, Atlanta, GA 30324; 404-266-8020. **Ceramic garden seat**, \$300—Wholesale Antiques (T), 730 Miami Circle, Atlanta, GA 30324; 404-233-5149. **French cherry table** (as desk), \$2,900; **Vienna tureens**, (in bookshelf niches), c. 1820, \$4,900/pr.; **English painted tea tins**, (in bookshelf niches), \$1,900/ea.; **English porcelain plates**, set of 9, late 19th c., \$450; **lamps** with silk shades, mid-19th c., \$2,400/pr.; **English plates**, 19th c., green and white \$500/pr.; **Chinese crackleware vases as lamps**, mid-19th c., \$2,700/pr.; **green shades**, \$375/ea. **French cherry country bench**, \$8,200; **pair of Aubusson pillows**, \$2,200/pr.; **Regency black-lacquered wine table** (side table) \$2,500—Tom Hayes and Associates (R,T), 351 Peachtree Hills Ave., Suite 131, Atlanta, GA 30305; 404-233-7425. **Pair of hollyhock coups**, 19th c., bronze and metal (in bookshelf niches), \$2,500; **Austrian terra-cotta platter** (on coffee table), \$475; **French wire-and-metal basket**, \$225—All, Toby West, Ltd., 351 Peachtree Hills Ave., Suite 131, Atlanta, GA 30305; 404-233-7425. **Antique planter console**, \$250; **antique bird's basket**, \$19; **antiqued potpourri basket**, \$19—Mainly Baskets, PO Box 49066, Atlanta, GA 30390. **Sterling silver tray**, \$495; **Perrutty Antiques-Silver**, 2300 Peachtree Rd. #C103, Atlanta, GA 30309; 404-355-3319. **Pair of bronze door Louis XVI Chenet**, \$950/pr.—Travis-Irvin (T), 351 Peachtree Hills Ave., Suite 128, Atlanta, GA 30305; 404-233-5079. **Sofa**, covered in Elm #4308/Vert 48, 53" W., 8" repeat—Manuel Canovas Inc. (T), 136 E. 57 St., 17th Fl., New York 10022; 212-486-9230. Available at Curran Upholstery (M), 1410 Danmar Ave., High Point, NC 27260; 919-889-2818.

● **Pages 70 and 71 Dining Room: Talback country French chairs**, set of six, c. 1900, \$4,900/set—The Gables Antiques (R,T), 711 Miami Circle NE, Atlanta, GA 30324; 404-231-0734. **Fabric on chairs**, Les Pecheurs, #07231, 54" W., 44" repeat—Bailey & Griffin, Inc. (T), PO Box 27429, Philadelphia, PA 19150; available through Curran Associates, 404-233-1297. **Painting**, "Bran, A Favorite Deerhound," by Gourlay Steell, R.S.A., 1819-1894, oil on canvas, \$58,000—The Morgan & Allen Gallery (R), 2300 Peachtree Rd., Suite B108, Atlanta, GA 30309; 404-355-5799. **Tapestry footstool**, c. 1850, \$450; **Cherrywood provincial dining table**, c. 1820, \$4,900—Hasten-



ing Antiques Ltd. (R.T.), 2300 Peachtree Rd., Suite A101, Atlanta, GA 30309; 404-351-5489. **Pair of Japanese-style Vases**, \$1,200/pr.; **pair of decorative lobster plates**, \$550/ea.; **Barbotine pitchers**, early 20th c., \$225/ea.—Travis Antiques & Interiors (R.T.), 12 Kings Circle NE, Atlanta, GA 30305; 404-266-8020. **Oriental temple Jars**, \$1,200 (on red chest)—Pritchard's Antiques and Darby-Mitchell Antiques (R.T.), 690 Miami Circle NE, Atlanta, GA 30324; 404-233-5149. **Staffordshire cockerels**, early 19th c., \$2,500/pr.; **painted English toile footbath**, \$700—Tom Hayes and Associates (R.T.), 351 Peachtree Hills Ave., #131, Atlanta, GA 30305; 404-233-7425. **Veneto chest**, #0517, Rosso Forte, \$5,170—Patina, Inc. (M), 351 Peachtree Hills Ave., NE, Suite 236, Atlanta, GA 30305; 800-635-4365. **Silverplated candlesticks** by Hawks-worth, Eyre & Co., England, c.1850, \$995/pr.—Peurifoy Antiques-Silver (R.T.), 2300 Peachtree Rd., Suite 103, Atlanta, GA 30309; 404-355-3319. **Window treatment and tableskirt fabric**, Trincomalee, #879250, Indian Red, 54" W., 39 1/4" repeat—Lee Jofa (T), 800 Central Boulevard, Carlstadt, NJ 07072; 201-438-8444. **Ironstone plates**, c. 1840, \$45; **antique green painted carved chandelier**, \$1,575—Jane Marsden Antiques & Interiors (T), 2300 Peachtree Rd., Suite 102A, Atlanta, GA 30309; 404-355-1288. **Patche polychrome urns**, \$1,805—made exclusively for Baker, Knapp & Tubbs (M), 351 Peachtree Hills Ave., Atlanta, GA 30305; 404-266-0501. **Page 72: Foyer: Continental painted urn-shaped tables**, 19th c., \$4,800. **Gilt chandelier**—Travis-Irvin (T), 351 Peachtree Hills Ave., Suite 128, Atlanta, GA 30305; 404-237-5079.

## COOK'S TOUR

**Page 75: Holiday brunch sleigh basket:** Handmade decorative wood sleigh; *House Beautiful Weekend Homes*; Sarabeth's Orange/Apricot Marmalade; Peachtree Muffin Mix; set of 4 oversized buffet napkins; dried fruit sampler; Sarabeth's Morning Crunch Granola; premium coffee from Cafe Strada; Tuscan toast; traditional sourdough pancake mix; Vermont natural maple syrup; hand-pressed English apple juice; Darjeeling tea, \$220, shipping \$12 regular U.P.S. Versions in sled or country vine basket from \$100—The Ultimate Basket, 140 W. 83 St., New York 10024; 212-877-3291. **Cookie Lovers' Basket:** *Ruth and Skitch Henderson's Seasons in the Country*; 2 copper cookie cutters (teddy bear & angel); 2 Jackson's of Piccadilly tea canisters; wooden spoon; pastry beater; The Silo Pepper Jelly; Fowler's Mill Muffin Mix; Fortnum & Mason Mincemeat; Bark & Bradley Herb Butter; Country Cow Cocoa; Dassant oatmeal raisin spice Cookie Mix; "Smokin' Granny" butter cookies from Brittany; Elsenham Collection Red Currant Jelly; 2 tea towels; The Silo basket: \$160, postage and handling \$16.50 (CT residents add 8% sales tax)—The Silo Inc., Hunt Hill Farm, Upland Rd., RR #3, New Milford, CT 06776; 203-355-0300. **Soup crock "basket":** Austrian ceramic soup crock; 2 wooden soup ladles; The Silo Low Country Hoppin' John Soup Mix; Mrs. Dash Soup Mix; Dassant Garlic Provencal Beer & Bread Mix; Bess's Beans; The Silo Bean Super Soup. \$140, postage and handling \$13.50 (CT residents add 8% sales tax); custom baskets from \$20—The Silo Inc., Hunt Hill Farm, Upland Rd. RR #3, New Milford, CT 06776; 203-355-0300. **Majolica market basket:** Ceramic majolica basket; hazelnut cookie drum; raspberry fruit preserves; English breakfast tea; raspberry bon-bon, mini breakfast honey, strawberry Curacao preserves, lemon curd, \$55—Crabtree & Evelyn stores nationwide, or call 1-800-624-5211 for more information. **Crescent cookie:** *Rose's Christmas Cookies* by Rose Levy Beranbaum, \$19.95—William Morrow & Company Inc./Publishers; available at bookstores now. **Victorian gift box:** Small box with 6 truffle tarts, \$10.50 plus shipping; large box with 6 truffle tarts and 4-inch truffle cake, \$18.50 plus shipping; basket bouquet box with 6 truffle tarts, \$10.50 plus shipping—Houghtaling Mousse Pie, Ltd., 235 Mulberry St., New York 10012; 212-226-3724.

## FRUITFUL DECOUPAGE

**Page 76: Antique painted nightstand**, \$725—Claiborne Gallery, 136 W. 18 St., New York 10011; 212-727-7219. **One of a pair of Wedgwood creamware plates**, #7-434, \$250; **Elkin & Neubon blue transfer plate**, \$500—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212-772-3320. **Italian white-porcelain pitcher**, \$150—John Rosselli, Ltd. (R), 255 E. 72 St., New York 10021; 212-737-2252.

## A TIME OF FAMILY JOY

**Pages 81 to 87: Christmas decoration stylist:** Ruth Henderson, assisted by Robert Whittingham; contact through The Silo. **Page 83: Angel** atop tree, painted tin folk art by Diana Mihalts. **Plaid fabric** on sofas, #834054X Stewart of Fingask from the Scottish Tartans collection by Lee Jofa, 100% wool, 60" W. \$91.50/yd.—Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184; Westport Interiors (R), 544 Riverside Ave., Westport, CT 06880; 203-277-7090; M.A. Jackson & Co. Ltd. (R), Yellow Monkey Village, Rte. 35, Cross River, NY 10518; 914-763-9400. **Page 85: Dinner table:** Flatware, available in polished stainless steel, English—Kirk & Matz; green service plates, Portugal—Porta; candlesticks, and shades—Carnevale; stemware, pressed glass—Durand; heart-shaped bowls, ovenproof pottery—Wachau, Austria. **Page 87: French jelly glasses**, in two sizes, Durand; footed green serving bowl, Italy, by Jay Wilfred; Calphalon, pot—All items available at The Silo (R,M,O), 44 Upland Rd., New Milford, CT 06776; 203-355-0300. They will ship anywhere in the world.

## WINE & GOOD SPIRITS

**Page 88: Dried flower heart wreath**, \$70; basket with dried flower arrangement, \$55—Rosebud (MO), 73 Lafayette Ave., Sea Cliff, NY 11579; 516-671-3604. **Crystal candlesticks**; Hampton, \$37.50/ea.; **Gala punch bowl**, \$150 w/glasses; **champagne flutes**, \$12/ea.; **small cut-crystal bowls**, shown with lemons and limes, \$38/ea.; **crystal pitcher**, \$115; **highball glasses**, Madison, \$15/ea.; **old-fashioned glasses**, Madison, \$15/ea.—Tiffany & Co. (R), 725 Fifth Ave., New York 10022; 212-755-5000. **Antique lace tablecloth**, \$1,200—Cherchez (R), 862 Lexington Ave., New York 10021; 212-737-8215. **Sugared fruit arrangement**—by Pamela Morgan, Flavors Catering, 230 E. 18 St., New York 10003; 212-254-6270. **Ribbon**, on table—Vaban Ribbons (M), 225 Fifth Ave., Rm. 1112, New York 10010; 212-889-3088. **All-purpose wine glasses**—Party Rental Ltd., 400 North St., Teterboro, NJ 07608; 201-393-9000. **Glorious Food, Inc.**, 504 E. 74 St., New York 10021; 212-628-2320. **Sherry-Lehmann, Inc.**, 679 Madison Ave., NY 10021; 212-838-7500. **Morrell & Company Wine & Spirits Merchants**, 535 Madison Ave., New York 10022; 212-688-9370. ■

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# The Highs.



17 mg. tar  
1.1 mg. nic.



15 mg. tar  
1.0 mg. nic.



17 mg. tar  
1.1 mg. nic.

# The Lows.



5 mg. tar  
0.4 mg. nic.



5 mg. tar  
0.5 mg. nic.



4 mg. tar  
0.4 mg. nic.



3 mg. tar  
0.3 mg. nic.



U.S. Gov't Test Method confirms of all king soft packs:

**is lowest.**

1 mg. tar, 0.1 mg. nic.

King Size Soft Pack: 1 mg. "tar", 0.1 mg. nicotine  
Lowest of all brands: Ultra Carlton less than 0.5 mg. "tar",  
less than 0.06 mg. nicotine av. per cigarette by FTC method.

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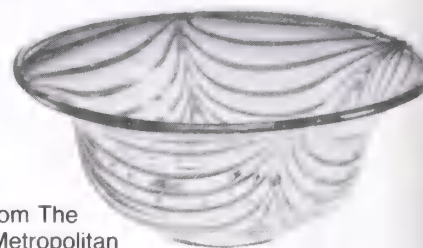


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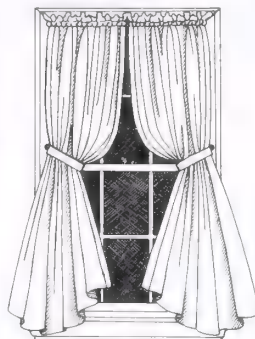
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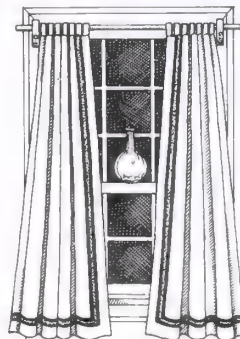
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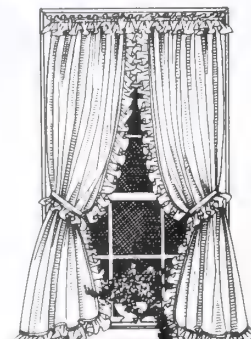
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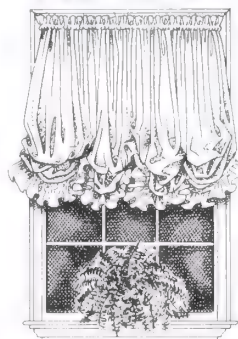
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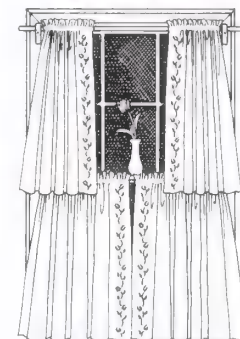
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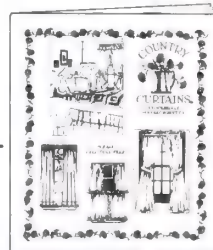
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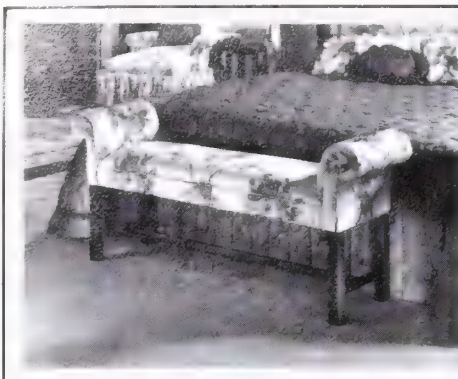
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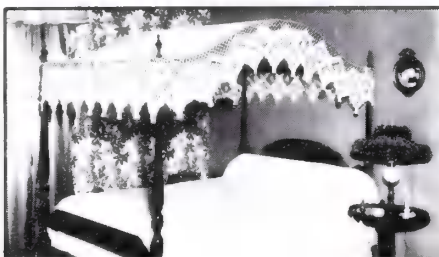




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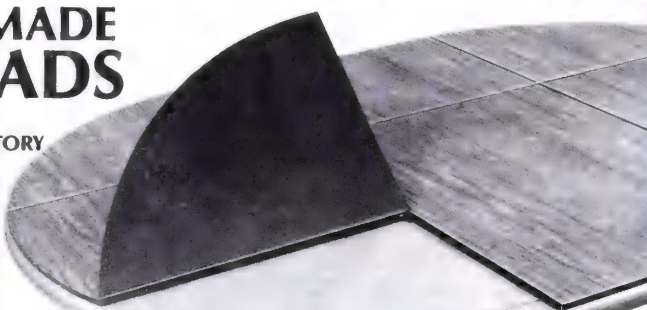
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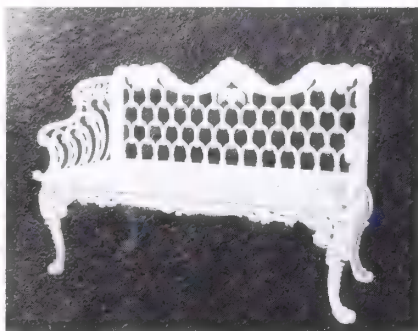
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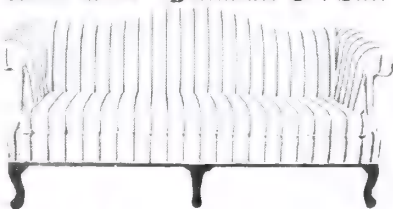
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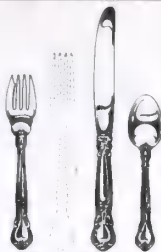
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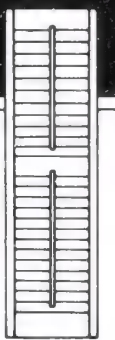
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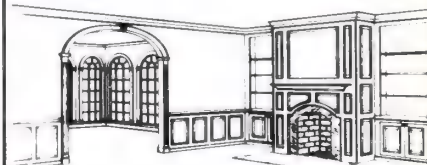
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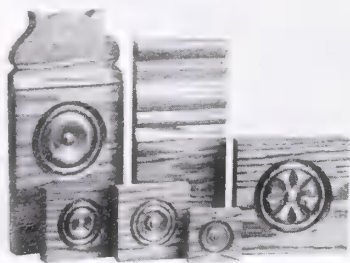
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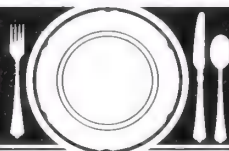


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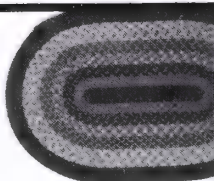
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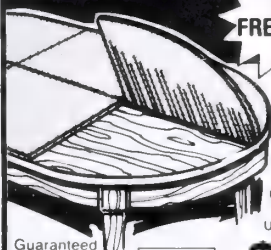
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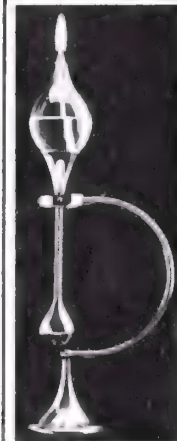
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

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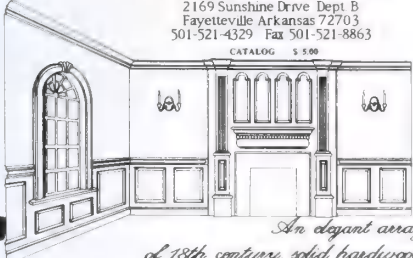
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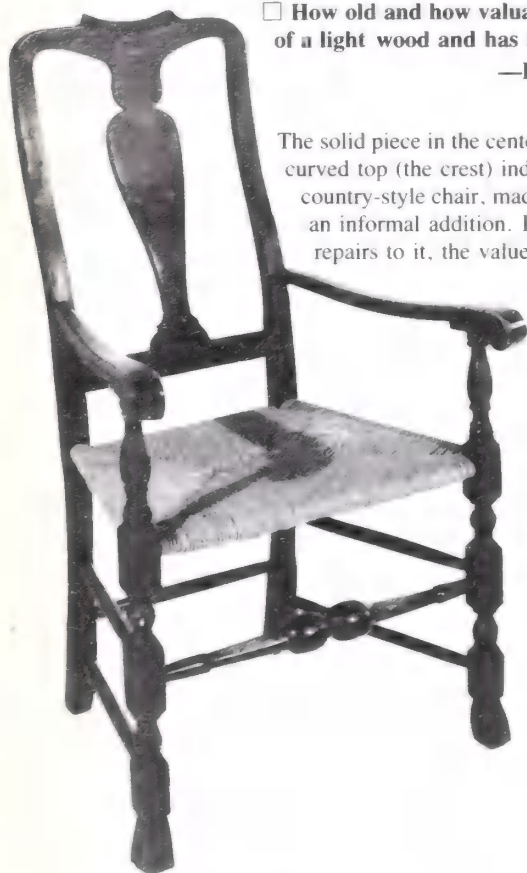
# YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

- ☐ How old and how valuable is my chair? It is made of a light wood and has a rush seat.

—R.D.R., Pearl River, LA

The solid piece in the center of the back (the splat) and the curved top (the crest) indicate that it is a Queen Anne country-style chair, made around 1750. The rush seat is an informal addition. If there have been no major repairs to it, the value is about \$2,500.



- ☐ This beautiful mahogany sideboard with pressed brass hardware has been in my family for generations. What is its value? —S.U., Youngwood, PA

Your sideboard is in the Hepplewhite style dating around 1790–1800. This style has been popular for many years and many copies were made between 1880 and 1930. Such a sideboard made before 1800 is worth from \$8,000 to \$12,000. A 20th-century copy is worth \$3,000 to \$4,000.



- ☐ My black-and-white vase is marked "Wedgwood." What is its value? —B.F. Newport News,

Dark blue-and-white copies of a famous Greek cameo vase were made by Josiah Wedgwood around 1790. Later ones were made in many colors. Your black-and-white version is probably late 19th century and worth about \$1,000.



- ☐ Tell me about this frosted white, pressed-glass bowl.

—G.C., Springfield, IL

You have a covered sugar bowl made of pressed opalescent glass. There are several similar patterns called "Gothic Arches." Your version is thought to be the work of the Boston and Sandwich Glass Co. of Sandwich, Mass., about 1840. The finish of this glass is rare; so are covered sugar bowls. Value, at least \$900.



- ☐ Tell me about my carved wooden Indian.

—L.T.M., Palm Harbor, FL

The cigar-store Indian is said to have first appeared in this country in 1770. Most well-made 19th-century wooden Indian figures sell for more than \$10,000. Keep yours indoors and away from direct sunlight or heat. ■

